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A. R. GAUL.

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CHANSON DE MATIN ... ..	0 2 6	H. GADSBY.			PERCY PITT.				
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# BEETHOVEN AND HIS NINE SYMPHONIES

BY  
GEORGE GROVE, C.B.

PRICE, CLOTH, GILT, SIX SHILLINGS.

## THE TIMES.

Sir George Grove's analyses of Beethoven's Symphonies have long been familiar, not only to every frequenter of the Crystal Palace Concerts, for which they were at first designed, but to all lovers of music in England. They may most truly be said to have become household words, and it seems almost strange that a piece of musical literature so well known and so highly valued should never before have appeared in book form. The analytical programmes, with the musical examples, form the groundwork of the volume, published by Messrs. Novello under the title "Beethoven and his Nine Symphonies," but these have been amplified and their value largely increased by the addition of documents before only referred to.

## DAILY TELEGRAPH.

I recognise it, without the smallest hesitation, as one of the most important and valuable among recent contributions to musical literature. . . . The best informed of professional musicians may learn a great deal about the master-works of Beethoven from Sir George Grove, whose wide reading and acute perceptiveness have enabled him to marshal an astonishing array of facts, and whose intimate acquaintance with the spirit of the master has qualified him to throw light upon pages which, to many, are still obscure. . . . I must be satisfied with the remarks already made, earnestly recommending all who recognise Beethoven's greatness as shown in his immortal Symphonies to obtain Sir George Grove's volume, and walk in the luminous paths through which he is ready to conduct all who trust his guidance.

## MORNING POST.

Sir George Grove's book is irresistibly fascinating. It is never unduly pedantic, and the information it contains is conveyed in a style at once terse and lucid, whilst its pages are interspersed with many anecdotes and interesting details of the great master's life.

## GLOBE.

Sir George Grove seems to have discovered a good deal of new material, which forms by no means the least valuable part of the book. In his estimate of Beethoven Sir George Grove writes like an enthusiast, but his enthusiasm is tempered with sound judgment, and his style is always pleasant, and often eloquent in the best sense of the term.

## ST. JAMES'S GAZETTE.

It would be difficult to say whether Sir George Grove's admirable volume is more to be esteemed for its biographical or its critical chapters. Probably for neither, but rather for those in which biography and criticism go hand-in-hand together. It needed an enthusiast gifted with industry and the spirit of research to produce such a work.

## SPECTATOR.

The most important and valuable of his contributions to the literature of the concert-room have been developed into a book which for many years is likely to remain the standard work on the subject. . . . Sir George writes as a thorough-going hero-worshipper, but personally we find his enthusiasm infectious. No one can rise from the perusal of these fascinating chapters without an enhanced reverence—amounting almost to awe—for the dæmonic genius whose workings are here so vividly set forth.

## SUNDAY TIMES.

No one can fail to have his enjoyment of the Symphonies enormously increased by reading the work which will henceforth be indispensable to every student of Beethoven.

## THE PEOPLE.

Sir George Grove has performed his self-imposed task with such thoroughness that, after reading the volume, there will be little, if anything, left for amateurs to learn concerning the Nine Symphonies.

## YORKSHIRE POST.

We might go on for long enough discussing points suggested by this delightful book, and must be contented with very cordially recommending it to all musically inclined persons, whether they want to become acquainted with the immortal Nine, or only to refresh their recollection of these unapproachable masterpieces.

## BRISTOL TIMES AND MIRROR.

Amateurs and students will welcome the present volume as a very valuable contribution to the large store of information which has been published regarding the immortal Nine Symphonies of Beethoven. . . . The most valuable and most recent information about, and bearing upon, the Nine Symphonies is brought together and set forth in that masterly and scholarly way which characterises everything undertaken by the enthusiastic ex-director of the Royal College of Music.

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TO THE CHAIRMAN AND THE MEMBERS OF THE  
ORCHESTRAL COMMITTEE.

# THE HOLY CITY

A SACRED CANTATA

COMPOSED FOR THE BIRMINGHAM MUSICAL FESTIVAL, 1882  
(PROLOGUE ADDED 1901)

BY

ALFRED R. GAUL

MUS. BAC., CANTAB.

(OP. 36.)

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\* THIS ISSUE CONTAINS A PROLOGUE.

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FACULTY OF MUSIC  
10,202  
UNIVERSITY OF TORONTO  
10/8/62



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1901

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# PREFACE.

THIS edition of the "Holy City" contains what I have for some time past felt was very necessary for its completion, viz., a Prologue. Indeed, this opinion has been so strong with me that I appeal to those, who may after this time give performances of the work, to always include the new section, the words of which are of singular beauty and obviously appropriate.

As there are numerous instances, in choral works scored for an orchestra, of movements with organ accompaniment only (a plan which undoubtedly emphasizes the effect of the orchestra) I have, in the prologue, availed myself of this precedent, the orchestra being first employed in the movement "Contemplation."

In order to preserve the former paging of the work, Roman numerals are used for the prologue.

Lastly, I would mention that I have notified for each soloist the pages on which the solo parts occur, in the hope that this may prove a convenience.

ALFRED R. GAUL.

GILLOTT LODGE,

EDGBASTON, 1901.

## SOLO PARTS.

				PAGE					PAGE
Soprano	...	...	...	I	Tenor	...	...	...	I
				III					VII
				VII					6
				7					7
				12					9
				69					59
				73					
				78					
				84					
				94					
Contralto	...	...	...	95	Baritone	...	...	...	I
				I					VII
				VII					7
				7					41
				12					82
				23					95
				62					
				73					
				78					
				94					
				95					





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# THE HOLY CITY.

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THE treatment of the subject of this work is almost entirely reflective, the more dramatic parts of the book, from which many of the numbers are taken, viz., the Vision of St. John, having already been treated in so masterly a manner by the great German composer, Louis Spohr, in his Oratorio "The Last Judgment."

The first part of "The Holy City" was suggested by the passages of Scripture, "Here have we no continuing city," "Thy kingdom come," and sets forth the desire for a higher life, as expressed in the words, "My soul is athirst for God," which desire is followed by other passages expressive of the perfection of the higher life, such as "Eye hath not seen."

The second part was suggested by the words, "I saw a new heaven and a new earth, for the first heaven and the first earth were passed away," thus realising the desire and promises contained in the first part.

With the exception of two hymns, a verse from Milton, and three verses from the Te Deum, the words are entirely Scriptural.

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## PROLOGUE.

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### QUARTET (UNACCOMPANIED).

Love not the world, nor the things that are in the world, for the world passeth away, and the lust thereof: but he that doeth the will of God abideth for ever.

Love not the world.

I. *John* ii. 15, 17.

### SOLO.—Soprano.

For thus saith the Lord, he that overcometh shall inherit all things; and I will be his God, and he shall be my son.

*Rev.* xxi. 7.

### CHORUS (ACCOMPANIED).

Love not the world.

### QUARTET AND CHORUS.

Whoso is wise will ponder these things; and they shall understand the loving kindness of the Lord.

*Ps.* cvii. 43.

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## PART I.

### CONTEMPLATION.

---

#### No. 1.—INTRODUCTION (INSTRUMENTAL).

#### No. 2.—CHORUS.

No shadows yonder!  
All light and song!  
Each day I wonder,  
And say, "How long  
Shall time me sunder  
From that dear throng?"

#### SOLO.—Tenor.

No weeping yonder!  
All fled away!  
While here I wander  
Each weary day,  
And sigh as I ponder  
My long, long stay.

#### QUARTET (UNACCOMPANIED).

No partings yonder!  
Time and space never  
Again shall sunder.  
Hearts cannot sever:  
Dearer and fonder,  
Hands clasp for ever.

#### CHORUS.

None wanting yonder!  
Bought by the Lamb,  
All gathered under  
The evergreen palm;  
Loud as night's thunder  
Ascends the glad psalm.

*Bonar.*

#### No. 3.—AIR.—Tenor.

My soul is athirst for God, yea, even for the living God: when shall I come to appear before the presence of God?

My tears have been my meat day and night, while they daily say unto me, Where is now thy God? *Ps.* xlii. 2, 3.

O bring Thou me out of my trouble.

*Ps.* xxv. 17.

#### No. 4.—TRIO (UNACCOMPANIED).

*Soprano, Mezzo-Soprano, and Contralto.*

It shall come to pass that at eventide it shall be light. *Zech.* xiv. 7.

And sorrow and sighing shall be no more. *Isa.* xxxv. 10.

For the former things have passed away.

*Rev.* xxi. 4.



No. 5.—CHORUS.

They that sow in tears shall reap in joy : he that now goeth weeping shall come again rejoicing. *Ps. cxxvi. 6, 7.*

For God so loved the world that He gave His only begotten Son, that whosoever believeth in Him should not perish, but have everlasting life.

For God sent not His Son into the world to condemn the world ; but that the world, through Him, might be saved.

*St. John iii. 16, 17.*

God is love.

*I. John iv. 8.*

No. 6.—AIR.—*Contralto.*

Eye hath not seen, ear hath not heard, neither have entered into the heart of man the things which God hath prepared for them that love Him. *I. Cor. ii. 9.*

For He hath prepared for them a city, whose builder and maker is God. *Heb. xi. 10.*

There remaineth, therefore, a rest for the people of God.

Therefore fear lest any come short of it.

*Heb. iv. 9, 1.*

No. 7.—CHORUS.

*Treble and Alto Voices.*

For thee, O dear, dear country,  
Mine eyes their vigils keep ;  
For very love, beholding  
Thy happy name, they weep.  
The mention of thy glory  
Is unction to the breast,  
And medicine in sickness,  
And love and life and rest.

*Tenor and Bass Voices.*

O one, O only mansion !  
O Paradise of joy !  
Where tears are ever banished,  
And smiles have no alloy ;  
The Lamb is all thy splendour,  
The Crucified thy praise,  
His laud and benediction  
Thy ransomed people raise.

*Full Choir.*

With jasper glow thy bulwarks,  
Thy streets with emeralds blaze,  
The sardius and the topaz  
Unite in thee their rays ;  
Thine ageless walls are bonded  
With amethyst unpriced ;  
The saints build up its fabric,  
And the corner-stone is Christ.

*Neale.*

No. 8.—CHORUS.

Thine is the Kingdom, for ever and ever.

*Matt. vi. 13.*

I have looked for Thee, that I might behold  
Thy power and glory.

*Ps. lxxiii. 3.*

PART II.

ADORATION.

No. 9.—INTERMEZZO (INSTRUMENTAL).

No. 10.—AIR.—*Bass.*

Thus saith the Lord, Behold, I create new heavens and a new earth : and the former shall not be remembered nor come into mind. But be ye glad and rejoice for ever in that which I create : for, behold, I create Jerusalem a rejoicing, and her people a joy.

*Isa. lxxv. 17, 18.*

And I saw a new heaven and a new earth for the first heaven and earth were passed away. And I saw the *Holy City*, New Jerusalem.

*Rev. xxi. 1, 2.*

CHORUS (*at a distance from the Orchestra*).

Holy, holy, holy is the Lord of Hosts.

AIR.—*Bass.*

And I heard a great voice out of heaven saying, Behold the tabernacle of God is with men, and He will dwell with them, and they shall be His people, and God shall be with them, and be their God. And God shall wipe away all tears from their eyes ; and there shall be no more death, neither sorrow, nor crying, nor any more pain ; for the former things are passed away.

*Rev. xxi. 3, 4.*

CHORUS (*at a distance from the Orchestra*).

Holy, holy, holy is the Lord of Hosts.

AIR.—*Bass.*

I saw also the Lord sitting upon a throne, high and lifted up, and His train filled the temple. Above it stood the Seraphim, and one cried unto another, and said, Holy, holy, holy is the Lord of Hosts.

*Isa. vi. 1, 2, 3.*

No. 11A.—CHORUS.—*For a Double Choir.*

Let the heavens rejoice, and let the earth be glad ! let the sea make a noise, and all that therein is !

*Ps. xcvi. 11.*

No. 11B.—AIR.—*Tenor.*

To the Lord our God belong mercies and forgivenesses.

*Dan. ix. 9.*

For like as a father pitieth his children, even so is the Lord merciful to them that fear Him.

*Ps. ciii. 18.*



No. 12A.—AIR.—*Contralto*.

Then shall the King say, Come, ye blessed of My Father, inherit the kingdom prepared for you from the foundation of the world.

*Matt. xxv. 34.*

For it is your Father's good pleasure to give you the kingdom.

*Luke xii. 32.*

No. 12B.—SEMI-CHORUS (UNACCOMPANIED).

The fining pot is for silver, and the furnace for gold: but the Lord trieth the hearts.

*Prov. xvii. 3.*

No. 13.—AIR.—*Soprano*.

These are they which came out of great tribulation, and have washed their robes, and made them white in the blood of the Lamb; therefore are they before the throne of God, and serve Him day and night in His temple.

*Rev. vii. 14, 15.*

And they shall shine as the brightness of the firmament, and as the stars for ever and ever.

*Dan. xii. 3.*

No. 14.—DUET.—*Soprano and Contralto*.

They shall hunger no more, neither thirst any more; neither shall the sun light on them, nor any heat. And He that sitteth on the throne shall dwell among them.

*Rev. vii. 16, 15.*

No. 15.—QUARTET AND CHORUS.

*Treble and Contralto Voices.*

List! the Cherubic host, in thousand choirs,  
Touch their immortal harps of golden wires,  
With those just spirits who wear victorious palms

Singing everlastingly devout and holy psalms.

*Milton.*

SOLO.—*Bass*.

And I heard the voice of harpers harping with their harps; and they sung as it were a new song before the throne; and no man could learn that song but they which were redeemed.

*Rev. xiv. 2, 3.*

No. 16.—CHORUS.

Great and marvellous are Thy works, Lord God Almighty; just and true are Thy ways, Thou King of Saints!

*Rev. xv. 3.*

To Thee all angels cry aloud, the Heavens and all the Powers therein. To Thee Cherubin and Seraphin continually do cry, Holy, holy, holy is the Lord of Hosts!

*Te Deum.*

Before the mountains were brought forth, or the earth and the world were made, Thou art from everlasting.

*Ps. xc. 2.*

Alleluia! Amen.



# CONTENTS.

## PROLOGUE.

No.		PAGE
	QUARTET ... .. Love not the world ... ..	I
	SOPRANO SOLO ... .. He that overcometh ... ..	III
	CHORUS ... .. Love not the world ... ..	V
	QUARTET AND CHORUS... .. Whoso is wise ... ..	VII
1.	INTRODUCTION (INSTRUMENTAL) ... ..	1
2.	{ CHORUS TENOR SOLO QUARTET CHORUS } ... .. No shadows yonder ... ..	5
3.	AIR ... .. My soul is athirst for God ... ..	9
4.	TRIO (UNACCOMPANIED) ... .. At eventide it shall be light ... ..	12
5.	CHORUS ... .. They that sow in tears ... ..	14
6.	AIR ... .. Eye hath not seen ... ..	22
7.	CHORUS ... .. For thee, O dear, dear country ... ..	26
8.	CHORUS ... .. Thine is the kingdom ... ..	30
9.	INTERMEZZO (INSTRUMENTAL) ... ..	37
10.	{ AIR ... .. A new heaven and a new earth } { CHORAL SANCTUS ... .. Holy, holy, holy ... .. }	40
11.	{ A. CHORUS FOR A DOUBLE CHOIR ... .. Let the heavens rejoice ... .. } { B. AIR ... .. To the Lord our God ... .. }	47 59
12.	{ A. AIR ... .. Come, ye blessed of My Father... .. } { B. SEMI-CHORUS (UNACCOMPANIED) ... .. The fining pot is for silver ... .. }	62 66
13.	AIR ... .. { These are they which came out of great } tribulation ... .. }	69
14.	DUET ... .. They shall hunger no more ... ..	73
15.	{ QUARTET AND CHORUS ... .. List! the cherubic host... .. } { SOLO ... .. And I heard the voice of harpers ... .. }	78 82
16.	{ CHORUS ... .. } { Great and marvellous are Thy works, } { QUARTET ... .. } { Lord God ... .. }	87



# THE HOLY CITY.

## PROLOGUE.

“LOVE NOT THE WORLD.”

ORGAN.  $\text{♩} = 88.$

*Andante religioso.*

*Sw. to Oboe, coup.  
to Gamba of Gt.*

*Sw. only.*

*Ped. soft 16 & 8 ft. Stops,  
senza Ped. coupler.*

QUARTET (Unaccompanied). SOPRANO.

ALTO. Love not the world, nor the things that are in the

TENOR. Love not the world, nor the things that are in the

BASS. Love not the world, nor the things that are in the

Love not the world, nor the things that are in the

*dim.* (Unaccompanied.)

world, for the world pass - eth a - way, the . . world pass - eth a .

world, the world . . pass - eth a - way, the world pass - eth a .

world, for the world pass - eth a - way, the world pass - eth a .

world, for the world pass - eth a - way, the world pass - eth a .



way, and the lust there - of: but he that do - eth the will, the

way, and the lust there - of: but he that do - eth the will, the

way, and the lust there - of: but he that do - eth the will, the

way, and the lust there - of: but he that do - eth the will, the

will of God, a - bi - deth for ev - er. Love not the world,

will of God, a - bi - deth for ev - er. Love not the world,

will of God, a - bi - deth for ev - er. Love . . not the world,

will of God, a - bi - deth for ev - er. Love not the world,

love not the world, love not the world, love not the world, nor the

love not the world, love not the world, love not the world,

love not the world, love not the world, love not, love not the world,

love not the world, love not the world, love . . not the world,



# III

SOLO SOPRANO.

things, the things that are in, are in the world. For,

that are in, are in the world.

the things that are in, are in the world.

that are in, are in the world.

*dim.* *p* *f*

*Sw. Reeds.*

Thus saith the Lord, He that o - ver - com - eth shall in

*Allegro maestoso.*  $\text{♩} = 144.$

*reduce Org. Faster.*

- her - it all things, and I will be his God, and he shall be My

son, he shall be My son,

\* A minim to occupy the same time as in the  $\frac{4}{4}$  measure

A. R. Gaul's Sacred Cantata, "The Holy City."



IV

he that o - ver com - eth shall in - her - it all things,

and I . . . will be his God,

and he shall be My son,

I . . . will be his God, and

he shall be . . . My son,

*Solo Stop.*

\* During  $4\frac{1}{2}$  bars, play a continuous low B $\flat$  on the Pedals.

A. R. Gaul's Sacred Cantata, "The Holy City."



shall be My son, My son.

*rit.*

*Sw. dim.*

CHORUS.  
*Tempo primo.*

*mf* Love not the world, nor the things that are in the world, for the

*mf* Love not the world, nor the things that are in the world, the world . . .

*mf* Love not the world, nor the things that are in the world, for the

*mf* Love not the world, nor the things that are in the world, for the

*Tempo primo.* ♩ = 88.

*mf* (Accompanied.)

world [pass - eth a - way, the . . . world pass - eth a - way, and the

pass - eth a - way, the world pass - eth a - way, and the

world pass - eth a - way, the world pass - eth a - way, and the

world pass - eth a - way, the world pass - eth a - way, and the



lust there - of, but he that do - eth the will, the will of

lust there - of, but he that do - eth the will, the will of

lust there - of, but he that do - eth the will, the will of

lust there - of, but he that do - eth the will, the will of

*f* *mf*

God, a - bi - deth for ev - er, love not the world, love not the

God, a - bi - deth for ev - er, love not the world, love not the

God, a - bi - deth for ev - er, love . . not the world, love not the

God, a - bi - deth for ev - er, love not the world, love not the

*dim.* *pp*

world, love not the world, love not the world, nor the

world, love not the world, love not the world,

world, love not the world, love not, love not the world,

world, . . love not the world, love . . not the world,

*p*



things, the things that are in, are in the world.

that are in, are in the world.

the things that are in, are in the world.

that are in, are in the world.

*dim.* *p* *rit. dim.* *soft Sw. only.*

QUARTET (Unaccompanied).  
Andantino.

Who-so is wise will pon-der these things, will pon-der these things, pon-der these

Who-so is wise will pon-der these things, will pon-der these things, pon-der these

Who-so is wise will pon-der these things, will pon-der these things, pon-der these

Who-so is wise will pon-der these things, will pon-der these things, pon-der these

*mf* *Andantino.* ♩ = 72.

(Unaccompanied.)

things: and they shall un-der-stand, and they shall un-der-stand the lov-ing

things: and they shall un-der-stand, and they shall un-der-stand

things: and they shall un-der-stand, and they shall un-der-stand

things: and they shall un-der-stand, and they shall un-der-stand

*A little slower.*



## VIII

Tempo 1mo.

CHORUS.

kind - ness, the lov - ing kind - ness, the lov - ing kindness of the Lord, and they shall un - der -

the lov - ing kindness of the Lord, they . . shall un - der -

the lov - ing kind - ness, the lov - ing kindness of the Lord, and they shall un - der -

the lov - ing kindness of the Lord, and they shall un - der -

*mf* (Accompanied.)  
Org.

- stand, and they shall un - der - stand the lov - ing kind - ness, the lov - ing kind - ness, the lov - ing

- stand, and they shall un - der - stand the lov - ing

- stand, and they shall un - der - stand the lov - ing kind - ness, the lov - ing

- stand, and they shall un - der - stand the lov - ing

*A little slower.*

kindness of the Lord. Love . . . not the world.

kindness of the Lord. Love . . . not the world.

kindness of the Lord. Love not the world, not . . the world.

kindness of the Lord. Love not the world, love . . not the world.

*rit. dim.*



# THE HOLY CITY.

## PART I. CONTEMPLATION.

No. 1.

### INTRODUCTION.

*Largo Religioso.*

PIANO.  
♩ = 40.

*pp*

The musical score is written for piano in 2/2 time, featuring a key signature of three flats (B-flat, E-flat, A-flat). It consists of six systems of two staves each. The tempo is marked 'Largo Religioso' and the dynamics are 'pp' (pianissimo). The score includes various musical notations such as triplets, slurs, and fermatas. The piece concludes with a double bar line and a 6/4 time signature change.



*Più mosso*  $\text{♩} = 63^*$

**A**

*mf* *cres.* *dim.* *f* *Hns.* *P* *f* *Ob.* *Cl.* *Fl.* *Ob.* *Fl.* *Ob.*

\* A Dotted Minim to be a little faster than a Minim in  $\frac{2}{2}$  time.



*Str.* **B** *cres.* *f*

*dim.* *p*

*rall.* *f* *Tempo primo.* *pp*

*Tpts.*

**C** *Tempo seconda.* *p*



First system of the musical score. The right hand features a melodic line with eighth and sixteenth notes, marked with a '4' above the staff and a '1' below. The left hand provides a harmonic accompaniment. Dynamics include *cres.*, *f*, and *dim.*

Second system of the musical score. The right hand continues the melodic line with similar rhythmic patterns. Dynamics include *cres.*, *f*, and *dim.*

Third system of the musical score. The right hand includes a section marked *p* and *rall.* with a *Hns.* (Hens) marking. The left hand continues its accompaniment. The system concludes with a double bar line and a key signature change to two flats.

Fourth system of the musical score, marked *Tempo primo.* and *D*. The right hand features a series of triplets. The left hand provides a steady accompaniment. Dynamics include *pp con sordini.*

Fifth system of the musical score. The right hand continues with triplets. The left hand accompaniment is consistent. The system ends with a double bar line.

Sixth system of the musical score. The right hand continues with triplets. The left hand accompaniment is consistent. The system ends with a double bar line. Dynamics include *rit.*



No. 2. CHORUS, TENOR SOLO AND QUARTET.—“NO SHADOWS YONDER.”

ORGAN. 88.

*Andante con moto.*

*p*

*Ped.*

*to end of Sym.*

*Tpts.*

*rall.*

*a tempo.*

SOPRANO. *mf*

No sha-dows yon - der! All light and song! Each day I won - der And

ALTO. *mf*

No sha-dows yon - der! All light and song! Each day I won - der And

TENOR. *mf*

No sha-dows yon - der! All light and song! Each day I won - der And

BASS. *mf*

No sha-dows yon - der! All light and song! Each day I won - der And

*p* *f* *mf*



say, "How long Shall time me sun - der From that dear throng?"

say, "How long Shall time me sun - der From that dear throng?"

say, "How long Shall time me sun - der From that dear throng?"

say, "How long Shall time me sun - der From that dear throng?"

*p* *mf* *p* *pizz.*

SOLO. TENOR.

No weep - ing yon - der! All fled a - way!

While here I wan - der Each wea - ry day, . . .

*ad lib.* *rall.*

And sigh as I pon - der My long, long stay.

*ad lib.* *rall.*



## QUARTET (unaccompanied.)

No part-ings yon - der! Time and space nev - er A - gain shall sun - der, -

No part-ings yon - der! Time and space nev - er A - gain shall sun - der, -

No part-ings yon - der! Time and space nev - er A - gain shall sun - der, -

No part-ings yon - der! Time and space nev - er A - gain shall sun - der, -

Hearts can-not sev - er:— Dear - er and fon - der Hands clasp for ev - er.

Hearts can-not sev - er:— Dear - er and fon - der Hands clasp for ev - er.

Hearts can-not sev - er:— Dear - er and fon - der Hands clasp for ev - er.

Hearts can-not sev - er:— Dear - er and fon - der Hands clasp for ev - er.

None want-ing yon - der! Bought by the Lamb,

None want-ing yon - der! Bought by the Lamb,

None want-ing yon - der! Bought by the Lamb,

None want-ing yon - der! Bought by the Lamb,



All ga-ther'd un - der The ev - er - green palm—

All ga-ther'd un - der The ev - er - green palm—

All ga-ther'd un - der The ev - er - green palm—

All ga-ther'd un - der The ev - er - green palm—

*rall.* C

Loud as night's thun - der As - cends the glad psalm.

Loud as night's thun - der As - cends the glad psalm.

Loud as night's thun - der As - cends the glad psalm.

Loud as night's thun - der As - cends the glad psalm.

Loud as night's thun - der As - cends the glad psalm.

*a tempo.* C

*mf Legato.*

*rall.*

*Ped.* \*

*R.H.*

*p* *cres.* *rall.* *dim.* *p*



VOICE.

*Andantino Religioso.*

PIANO.

*Andantino Religioso.*

$\text{♩} = 76.$

My soul is a-thirst for God, yea, e'en for the liv - ing

God; When shall I come, come to ap-pear be - fore the pre sence of

*rall.*

God? My tears have been my meat day and

*a tempo.*

*Ped. \**



*Più mosso.*

night, my tears have been my meat day and night, While they dai - ly say un-to  
have been my meat... day .... and night,

*Più mosso.*

me, where, where is now thy God? while they dai - ly say un - to

me, where is now thy God, where is now thy

*rit.**Tempo primo.***B**

God, where thy God? My soul is a-thirst for God, my

*rit.**Tempo primo.***B**

soul is a-thirst for God,

*mf*

O bring me out,

out of my trou - ble.

O bringthou me out of my trou - ble, my

*dim.*

*C*

trou - ble,

*rit.*

*a tempo.*

My soul is a-thirst for

*Ped.*

\*

God,

yea, e'en for the liv - ing God;

When . . shall I come, come

to ap-pear be-fore the presence, the pre-sence of God?

*rit.*

*rit.*

*rit.*

*a tempo.*

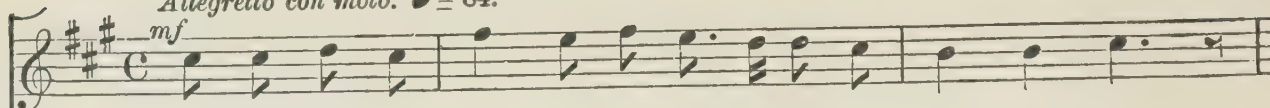
*rall.*



No. 4. TRIO (*Unaccompanied*).—"AT EVENTIDE IT SHALL BE LIGHT."

*Allegretto con moto.* ♩ = 84.

1st  
SOPRANO.



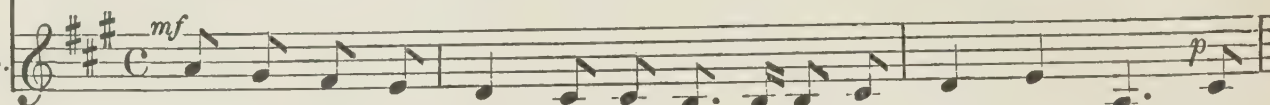
It shall come to pass that at ev - en-tide it shall be light,

2nd  
SOPRANO.

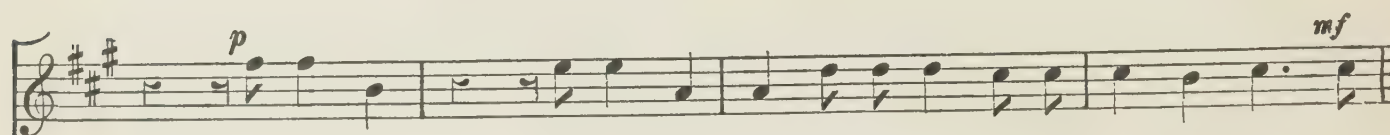


It shall come to pass that at ev - en-tide it shall be light,

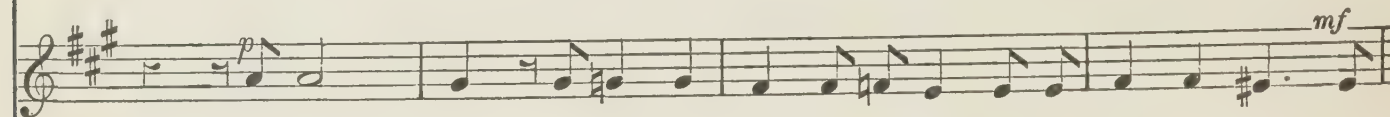
CONTRALTO.



It shall come to pass that at ev - en-tide it shall be light, and



and sor - row and sigh - ing, sor - row and sigh - ing shall be no more, shall



and sor - row and sigh - ing, sor - row and sigh - ing shall be no more, shall



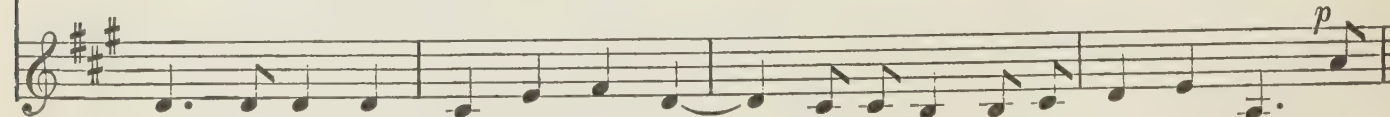
sor - row and sigh - ing, sor - row and sigh - ing shall be no more, shall



be no more, shall be no more, sor - row and sigh - ing shall be no more, shall



be no more, shall be no more, sor - row and sigh - ing shall be no more, shall



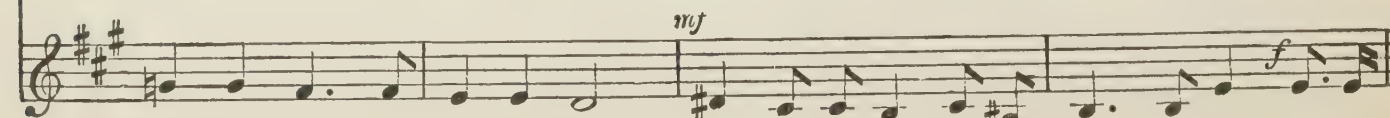
be no more, shall be no more, sor - row and sigh - ing shall be no more, shall



be no more, shall be no more, sor - row and sigh - ing shall be no more,



be no more, shall be no more, sor - row and sigh - ing shall be no more,



be no more, shall be no more, sor - row and sigh - ing shall be no more; for the

the

the form - er things have pass'd a - way,

form - er things have pass'd a - way, have pass'd a - way, the

form-er things have pass'd a - way, have pass'd a - way, the form - er things have

pass'd a - way, . . have pass'd, have pass'd a-way, the form - er things have

form - er things . . have pass'd a-way, the form - er things have

pass'd a - way, . . have pass'd a - way, . . have pass'd a-way, a - way. It shall come to

pass'd a - way, . . have pass'd a - way, . . have pass'd a - way, a - way. It shall come to

pass'd a - way, . . have pass'd a - way, . . have pass'd a - way, a - way. It shall come to

pass that at ev - en-tide it shall be light, it shall, it shall be light.

pass that at ev - en-tide it shall be light, it shall, it shall be light.

pass that at ev - en-tide it shall be light, it shall, it shall be light.



*Allegretto Pastorale.*

SOPRANO. *mf* They that sow in tears shall reap in joy, shall reap in joy, . . . they that

ALTO. — — — — —

TENOR. — — — — —

BASS. — — — — —

PIANO. *Two beats in a bar. mf*

sow in tears shall reap, shall reap in joy, shall reap in

*mf* They that sow in tears shall reap in joy, shall reap in

*mf* They that sow in tears shall reap in joy, shall reap in joy, shall reap . . .

*mf* They that sow in tears shall reap in joy, shall reap . . .

joy, in joy, shall reap in joy, in joy, shall reap in

joy, in joy, shall reap in joy, in joy, shall reap in

. . . shall reap in joy, shall reap, . . . shall reap in joy, shall reap, . . .

. . . shall reap in joy, shall reap, . . . shall reap in joy, in



A

joy, . . . shall . . . reap . . . in . . . joy, shall reap in

joy, . . . shall reap in joy, shall reap in

. . . shall reap in joy, . . . shall . . . reap in joy, shall reap, . . .

A joy, shall reap in joy, . . . shall . . . reap in joy, shall reap, . . .

joy, in joy, shall reap in joy, in joy, shall reap in

joy, in joy, shall reap in joy, in joy, shall reap in

. . . shall reap in joy, shall reap, . . . shall reap in joy, shall reap, . . .

. . . shall reap in joy, shall reap, . . . shall reap in joy, in

joy, . . . shall reap in . . . joy, shall reap in

joy, . . . shall reap in joy, shall reap in

. . . shall reap in joy, . . . shall reap in joy, shall reap in

joy, shall reap in joy, . . . shall reap in joy, shall reap in



B *dim.**p*

joy, shall reap in joy, . . . he . that now go-eth

joy, shall reap in joy, . . .

joy, shall reap in joy, . . . he

joy, shall reap in joy, . . .

weep - ing, he that now go-eth weep - ing shall come a- gain re -

. that now go-eth weep - ing, he that now go-eth weep - ing shall

joi - cing, re - joi - cing, he . . . that now go-eth weep - ing,

come a- gain re - joi - cing, he . . . that now go-eth

he that now goeth weep - ing shall come a-gain re - joic - ing, shall come a-gain re

weep - ing, he that now goeth weep - ing, weep - ing,

shall come . . re - joic - - - ing, shall come . . re - joic - - - ing.

- joic - ing, re - joic re - joic

*D mf* They that sow in tears shall reap in joy, shall reap in joy, . . they that

- ing. - ing.

*D mf*



joy, shall reap in joy, in joy, shall reap in joy, . . . shall

joy, shall reap in joy, in joy, shall reap in joy, . . . shall

joy, shall reap, . . shall reap in joy, shall reap, . . shall reap in joy, . . shall

joy, shall reap, . . shall reap in joy, in joy, shall reap in joy, . . shall . .

A. R. Gaul's Sacred Cantata, "The Holy City."



\* (Unaccompanied.)

*mf* For God so lov - ed the world, so . . lov - ed the world, that He

*mf* For God so lov - ed the world, so . . lov - ed the world, that He gave His

*mf* For God so lov - ed the world, so . . lov - ed the world, that He

*mf* For God so lov - ed the world, so . . lov - ed the world, that He

*cres.* gave His on - ly - be - got - ten Son, His on - ly - be - got - ten Son, that who - so -

*cres.* on - ly - be - got - ten Son, His on - ly - be - got - ten Son, that who - so -

*cres.* gave His on - ly - be - got - ten Son, His on - ly - be - got - ten Son, that who - so -

*cres.* gave His on - ly - be - got - ten Son, His on - ly - be - got - ten Son, that who - so -

*f* - ev - er be - liev - eth, be - liev - eth in Him, *pp* should not per - ish, should not

*f* - ev - er be - liev - eth, be - liev - eth in Him, *pp* should not per - ish, should not

*f* - ev - er be - liev - eth, be - liev - eth in Him, *pp* should not per - ish, should not

*f* - ev - er be - liev - eth, be - liev - eth in Him, *pp* should not per - ish, should not

\* A Crotchet in this movement to be a little slower than a Dotted Crotchet in the previous movement.



per - ish, but have ev - er - last - ing life, ev - er - last - ing life, ev - er -

per - ish, but have ev - er - last - ing life, ev - er - last - ing life, ev - er -

per - ish, but have ev - er - last - ing life, ev - er - last - ing life, ev - er -

per - ish, but have ev - er - last - ing life, ev - er - last - ing life, ev - er -

- last - ing life. For God sent not His Son in - to the world to con -

ev - er - last - ing life. For God sent not His Son in - to the world to con -

- last - ing life. For God sent not His Son in - to the world to con -

- last - ing life. For God sent not His Son in - to the world to con -

- demn the world, to con-demn the world; but that the world thro'

- demn the world, to con-demn the world; but that the world thro'

- demn the world, to con-demn the world; but that the world thro'

- demn the world, to con-demn the world; but that the world thro'

[illegible]

but that the world . . thro' Him might be sav - ed, that the world thro'

but that the world thro' Him might be sav - - ed, that the world thro'

world, that the world thro' Him might be sav - - ed, that the world thro'

but that the world thro' Him might be sav - ed, that the world thro'

This musical score is for the hymn "God is Love," featuring four vocal parts (Soprano, Alto, Tenor, and Bass) and a piano accompaniment. The music is written in the key of D major (two sharps) and 4/4 time. The tempo is marked "Moderato." The score includes dynamic markings such as *dim.* (diminuendo), *p* (piano), and *pp* (pianissimo). The lyrics are: "Him might be sav - - ed. God is love, . . is love." The piano accompaniment features a simple, flowing melody in the right hand and a supporting bass line in the left hand. The score is presented on a single page with a decorative border.



*Largo religioso.*

VOICE

*Largo religioso.*

PIANO.

♩ = 40.

*Reeds.**rall.**Andantino religioso.*

Eye hath not seen,

ear hath not heard,

nei - ther have

*Andantino religioso.* ♩ = 60.

en - ter'd in - to the heart of man the things which God, which

God hath pre - par'd . . for them . . that love Him, for them . . that

love Him,

the things which God hath pre - par'd, pre -

\* At the Birmingham Festival this Air was sung in the key of G; an arrangement in its original key will be found at the end of the work.

par'd for them that love Him.

C *Più mosso.* ♩ = 88.

For

He hath pre - par'd . . . for them . . . a ci - ty, whose

build - er and ma - ker is God, He hath pre -

par'd, . . . pre - par'd . . . for them a ci - ty, whose



*rall.*

build - er and ma - ker is God. Eye hath not seen,

*rall.* *Tempo 1mo.*

hath not seen the things pre - par'd for them that love Him.

E *Tempo 2nda.*

There re - main eth there - fore a rest for the

*Tempo 2nda.*

peo - ple, the peo - ple of God; there - fore fear, there - fore

*p* *Ped.* \*

fear, lest a - ny come short of it, there - fore

fear, . . . there-fore fear, . . . lest a - ny come short of  
 it, lest a - ny come short, come short of it. *rit.* **F** *Tempo lmo.* Eye hath nor  
 seen, ear hath not heard, *rit.* *Tempo lmo.* nei - ther have en - ter'd  
 in - to the heart of man the things which God hath pre -  
 - par'd, pre - par'd for them that love Him. *rall.* *pp* *Ped.* \*



*Tempo moderato.*

PIANO.  
♩ = 100.

1st & 2nd SOPRANOS.  
*grazioso.*

For thee, O dear, dear coun - try, Mine eyes their vi - gils

ALTO.

Mine eyes their vi - gils

*rit.*

*mf grazioso.*

keep; For ve - ry love, be - hold - ing Thy hap - py name, they weep. The

keep; For ve - ry love, be - hold - ing Thy hap - py name, they weep. The

men - tion of thy glo - ry Is unc - tion to the breast, And med' - cine in

men - tion of thy glo - ry Is unc - tion to the breast, And med' - cine in

sick - ness, And love, and life, and rest. *rall.* O one, O on - ly man - sion! O

sick - ness, And love, and life, and rest. *rall.* O

*f* *rall. Horns.* *f* An octave lower.

Par - a - dise of joy! Where tears are ev - er ban - ish'd And *p* *f*

Par - a - dise of joy! Where tears are ev - er ban - ish'd, And *p* *f*

smiles have no al - loy; The Lamb is all thy splen-dour; The Cru - ci - fied thy *mf* *f*

smiles have no al - loy; The Lamb is all thy splen-dour; The Cru - ci - fied thy *mf* *f*

praise, His laud and be - ne - dic - tion Thy *mf* *cres.* *f* *rall.* ran - som'd peo - ple raise. *mf* *rall.*

praise, His laud and be - ne - dic - tion Thy *mf* *cres.* *f* *rall.* ran - som'd peo - ple raise. *mf* *cres.* *f* *rall.*



**SOPRANO.**

*f* With jas - per glow thy bul - warks, Thy streets with em' - ralds blaze; The

**ALTO.**

*f* With jas - per glow thy bul - warks, Thy streets with em' - ralds blaze; The

**TENOR.**

*f* With jas - per glow thy bul - warks, Thy streets with em' - ralds blaze; The

**BASS.**

*f* With jas - per glow thy bul - warks, Thy streets with em' - ralds blaze; The

*f* sar - dius and the to - paz U - nite in thee their rays; Thine age - less walls are

*f* sar - dius and the to - paz U - nite in thee their rays; Thine age - less walls are

*f* sar - dius and the to - paz U - nite in thee their rays; Thine age - less walls are

*f* sar - dius and the to - paz U - nite in thee their rays; Thine age - less walls are

bond - ed With a - me - thyst un - priced ; The Saints build up its fa - bric, And the

bond - ed With a - me - thyst un - priced ; The Saints build up its fa - bric, And the

bond - ed With a - me - thyst un - priced ; The Saints build up its fa - bric And the

bond - ed With a - me - thyst un - priced ; The Saints build up its fa - bric, And the

cor - ner - stone is Christ.

cor - ner - stone is Christ.

cor - ner - stone is Christ.

cor - ner - stone is Christ.

Attacca No. 8.



**H** *Allegro vivace.*

**SOPRANO.** Thine is the king - dom for ev - er and ev - er,

**1st & 2nd ALTO.** Thine is the king - dom for ev - er and ev - er,

**TENOR.** Thine is the king - dom for ev - er and ev - er,

**BASS.** Thine, Thine is the king - dom for ev - er and ev - er,

**PIANO.** *f* *Allegro vivace.*  
♩ = 120.

**I** *ff*

Thine is the king - dom for ev - er and ev - er, Thine, O

Thine is the king - dom for ev - er and ev - er, Thine, Thine, O

Thine is the king - dom for ev - er and ev - er, Thine, O

Thine, Thine is the king - dom for ev - er, Thine, Thine, O

**I** *ff*

Lord, is the king - dom for ev - er, Thine, O Lord, is the

Lord, is the king - dom for ev - er, Thine, O Lord, is the

Lord, is the king - dom for ev - er, Thine, O Lord, is the

Lord, is the king - dom for ev - er, Thine, O Lord, is the

king - dom for ev - er.

king - dom for ev - er.

king - dom for ev - er.

king - dom for ev - er. *f* I have look - ed for Thee that I might behold Thy pow'r and

I have look - ed for Thee, that I might behold Thy pow'r and glo - ry, Thy pow'r and

glo - ry, I have look - ed for Thee, have look - ed for Thee, for

I have look - ed for Thee that I might behold Thy pow'r and

glo - ry Thy pow'r and glo - ry, have look - ed for Thee, have look - ed for ..

Thee, for Thee, have look - ed for Thee, have look - ed for



I have look - ed for Thee, that I might be - hold Thy pow'r and  
glo - ry, have look - ed for Thee, that I might . . be .  
Thee, have look - ed for Thee, . . that I might be .  
Thee, have look - ed for Thee, that I might . . be .

glo - ry, Thy pow'r and glo - ry, Thy pow'r and glo - ry,  
- hold Thy pow'r and glo - ry, Thy pow'r and glo - ry,  
- hold Thy pow'r and glo - ry, Thy pow'r and glo - ry,  
- hold Thy pow'r and glo - ry, Thy pow'r and glo - ry,  
K *f*

*mf* I have look - ed for Thee, I have look - ed for Thee, I have  
*mf* I have look - ed for Thee, I have  
*mf* I have look - ed for Thee, *mf* I have look - ed for Thee,  
*mf* I have look - ed for Thee, *mf* I have look - ed for Thee,  
for Thee, . . . I have

look - ed for Thee, have look - - ed for Thee, that I might be -  
 look - ed for Thee, that I might be - hold Thy pow'r and glo - ry, I

- hold, *cres.* that I might be - hold, that I might be -  
 might be - hold, *cres.* I might be - hold Thy  
 Thy pow'r and glo - ry, *cres.* Thy pow'r and glo - ry,  
 might be - hold, I might be - hold Thy

- hold Thy pow - er, Thy pow - er and glo - ry, Thy pow - er and  
 pow'r, Thy pow'r and glo - ry, Thy pow'r and  
 Thy pow'r and glo - ry, Thy pow'r and glo - ry, Thy pow - er and  
 pow'r, Thy pow'r, Thy pow'r and glo - ry, Thy pow'r and



glo - ry, Thine, Thine is the king - dom for ev - er and ev - er,  
glo - ry, Thine, Thine is the king - dom for ev - er and ev - er,  
glo - ry, Thine, Thine is the king - dom for ev - er and ev - er,  
glo - ry, Thine, Thine is the king - dom for ev - er and ev - er, and ev - er

Thine is the king - dom for ev - er and ev - er, Thine, O  
Thine is the king - dom for ev - er and ev - er, Thine, Thine, O  
Thine is the king - dom for ev - er and ev - er, Thine, O  
Thine is the king - dom for ev - er and ev - er, Thine, Thine, O

Lord, is the king - dom for ev - er, Thine, O Lord, is the  
Lord, is the king - dom for ev - er, Thine, O Lord, is the  
Lord, is the king - dom for ev - er, Thine, O Lord, is the  
Lord, is the king - dom for ev - er, Thine, O Lord, is the

king - dom for ev - er, I have look - ed for Thee, I have look - ed for

king - dom for ev - er, I have look - ed for Thee, I have look - ed for

king - dom for ev - er, I have look - ed for Thee, I have look - ed for

king - dom for ev - er, I have look - ed for Thee, I have look - ed for

N

Thee that I might be - hold, that I might be - hold Thy

Thee that I might be - hold, that I might be - hold Thy

Thee that I might be - hold, that I might be - hold Thy

Thee that I might be - hold, that I might be - hold Thy

N

pow'r, Thy pow'r and glo - ry, Thine, Thine, . . . O

pow'r, Thy pow'r and glo - ry, Thine, Thine, O Lord,

pow'r, Thy pow'r and glo - ry, Thine, Thine, O Lord,

pow'r, Thy pow'r and glo - ry, Thine, Thine, O Lord,



Lord, . . . is the king - - - dom, the king - dom for  
 Thine, O Lord, Thine, O Lord, is the king - dom for  
 Thine, O Lord, Thine, O Lord, is the king - dom for  
 Thine, O Lord, Thine, O Lord, is the king - dom for

ev - er, for ev - - - er, for ev - - - er,  
 ev - er, for ev - - - er, for ev - - - er,  
 ev - er, for ev - - - er, for ev - - - er,  
 ev - er, for ev - - - er, for ev - - - er,

for ev - - - er. . . . .  
 for ev - - - er. . . . .  
 for ev - - - er. . . . .  
 for ev - - - er. . . . .

*Ped.*

PART II.  
ADORATION.

No. 9.

*Allegretto con moto.*

PIANO.  
♩ = 112.

*p*

*Ped.* \* *Ped.* \* *Ped.* \*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.*

\* *Ped.* \* *Ped.* \* *Ped.* \*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

\* *Ped.* \* *Ped.* \* *Ped.*

L. H. L. H.

\* *Ped.* \* *Ped.* \* *Ped.*



This musical score is for a piano accompaniment, likely for a sacred cantata. It consists of eight systems of music, each with a grand staff (treble and bass clefs). The key signature is three sharps (F#, C#, G#), and the time signature is common time (C). The score includes various musical notations such as chords, arpeggios, and melodic lines. Pedal points are indicated by asterisks and the word "Ped." below the bass staff. The left hand (L.H.) is specifically marked in several systems. The score concludes with a final chord marked with an asterisk and a "Ped." instruction.

Systems 1-8:

- System 1: Treble staff has a melodic line with chords. Bass staff has a continuous arpeggiated pattern. Pedal points are marked at measures 1, 2, 4, and 5.
- System 2: Treble staff has a melodic line with chords. Bass staff has a continuous arpeggiated pattern. Pedal points are marked at measures 1, 3, 5, and 6.
- System 3: Treble staff has a melodic line with chords. Bass staff has a continuous arpeggiated pattern. Pedal points are marked at measures 1, 3, 5, and 6.
- System 4: Treble staff has a melodic line with chords. Bass staff has a continuous arpeggiated pattern. Pedal points are marked at measures 1, 3, 5, and 6.
- System 5: Treble staff has a melodic line with chords. Bass staff has a continuous arpeggiated pattern. Pedal points are marked at measures 1, 3, 5, and 6.
- System 6: Treble staff has a melodic line with chords. Bass staff has a continuous arpeggiated pattern. Pedal points are marked at measures 1, 3, 5, and 6.
- System 7: Treble staff has a melodic line with chords. Bass staff has a continuous arpeggiated pattern. Pedal points are marked at measures 1, 3, 5, and 6.
- System 8: Treble staff has a melodic line with chords. Bass staff has a continuous arpeggiated pattern. Pedal points are marked at measures 1, 3, 5, and 6.

The musical score is written for piano and consists of eight systems of music. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The score includes various dynamics such as *ff*, *f*, *p*, and *pp*. Tempo markings include *a tempo.* and *rit.* (ritardando). Performance instructions include *Ped.* (pedal) and *tr* (trill). The score is marked with asterisks (\*) at various points. The first system begins with a *ff* dynamic. The second system includes a *rit.* marking and a *f* dynamic. The third system includes a *Ped.* marking and a *f* dynamic. The fourth system includes a *Ped.* marking and a *f* dynamic. The fifth system includes a *Ped.* marking and a *f* dynamic. The sixth system includes a *tr* marking and a *p* dynamic. The seventh system includes a *rit.* marking and a *a tempo.* marking. The eighth system includes a *pp* dynamic and a *Ped.* marking.



No. 10. SOLO AND CHORAL SANCTUS.\*—"A NEW HEAVEN AND A NEW EARTH."

BASS. VOICE.

*f ad lib.*

Thus saith the Lord, Be - hold I cre - ate new heav'ns and a new earth : and the *Larghetto.*

PIANO.

*f* *ad lib.* *Trumpets.* 58.

form - er shall not, shall not be re-mem - ber'd, the form - er shall not, the for-mer

shall not be re-mem - ber'd nor come in - to mind, nor come in - to mind, the

*A rit. a tempo. f*

form - er shall not come in - to mind. But be ye glad and rejoice for ev - er in

*A rit. a tempo. f*

\* The Choral Sanctus to be sung at a distance from the Orchestra by a small Choir.

that which I cre - ate: for, be - hold, I cre - ate, be - hold, I cre - ate Je -

- ru - sa - lem a re-joic-ing, and her peo - ple a joy, Je - ru - sa - lem a re-joic-ing, and her

peo - ple a joy.

And I saw a new heav'n and a new earth, for the



first heaven and earth were pass'd a - way, were pass'd a - - -

*fz* *p*

*Slowly.*  
CHORUS. SOPRANO. *pp* Ho - ly, Ho - ly,  
ALTO. *pp* Ho - ly, Ho - ly,  
TENOR. *pp* Ho - ly, Ho - ly,  
- way, and I saw the Ho - ly Ci - ty, new Je - ru - sa - lem.

*rit. ad lib. rit. rit. Slowly. ♩ = 40.*

*pp*

*Ped. \**

*rit.* Ho - ly, Lord of Hosts: Ho - ly, Ho - ly, Ho - ly is the Lord of Hosts,  
*rit.* Ho - ly, Lord of Hosts: Ho - ly, Ho - ly, Ho - ly, Lord of Hosts,  
*rit.* Ho - ly, Lord of Hosts: Ho - ly, Ho - ly, Ho - ly is the Lord of Hosts,  
*pp* CHORUS. *rit.* Ho - ly, Lord of Hosts: Ho - ly, Ho - ly, Ho - ly is the Lord of Hosts,

*Tempo 1mo.*

E

*SOLO.*

*rit. a tempo*

And I heard a great voice out of Heav'n say-ing, Be -

E

*rit. a tempo, f*

*fz*

*rit. A little slower. p*

- hold the ta - ber-na - cle of God is with men, and He will dwell with them and

*A little slower. rit.*

*mf rit.*

they shall be His peo - ple, and God shall be with them, and be their God.

*mf rit.*

*3/4*

F

*Faster. ♩ = 62. mf*

And God shall wipe a - way all tears from their eyes, and there shall be

F

*Faster. mf*

*3/4*



*p* *mf*

no . . more death, nei-ther sor-row, nor cry-ing, nor a-ny more pain, nor

*p* *mf*

**G**  
CHORUS. *Slowly.*

*pp* *3*

Ho - ly, Ho - ly,

*pp*

Ho - ly, Ho - ly,

*pp*

Ho - ly, Ho - ly,

*rit.*

a - ny more pain, for the for - mer things have pass'd a - way.

**G** *Slowly.* ♩ = 40. *3*

*rit.* *pp*

*rit.* *3*

Ho - ly, Lord of Hosts; Ho - ly, Ho - ly, Ho - ly is the Lord of Hosts.

*rit.* *3*

Ho - ly, Lord of Hosts; Ho - ly, Ho - ly, Ho - ly, Lord of Hosts.

*rit.* *3*

Ho - ly, Lord of Hosts; Ho - ly, Ho - ly, Ho - ly is the Lord of Hosts.

CHORUS. *pp* *rit.* *f* SOLO.

Ho - ly, Lord of Hosts; Ho - ly, Ho - ly, Ho - ly is the Lord of Hosts. I

*Tempo 1mo.*

*rit.* *3*

saw al - so the Lord, sit - ting up-on a Throne,

*fz*

high and lift - ed up, and His train fill - ed the Tem - ple.

*ff* *dim.*

A - bove it stood the Se - ra-phin, and one cried un - to an -

*H a tempo.* *cres.* *rit* *e -*

*H a tempo.* *rall.* *p* *4 1* *cres.* *rit* *e -*

*Ped.* \* *Ped.* \* *Ped.* \*

Basses and Tenors of Chorus to sing in unison with Solo Bass.  
Slowly.

to. Ho - ly, Ho - ly, Ho - ly, Lord of Hosts :

*f* *3* *3*

*Slowly. ♩ = 40.*

*nu to.* *f* *3* *3*

*Ped.* \*



*rit.* *I* *Tempo 1mo.* ♩ = 58.

Ho - ly, Ho - ly, Ho - ly is the Lord of Hosts.

*rit.* *I* *Tempo 1mo.*

*Harp.*

*Ped.*

*Ped.*

*Ped.*

*rit.*

*a tempo.*

*Ped.*

*Ped.* \*

No. 11A. CHORUS FOR A DOUBLE CHOIR.—“LET THE HEAVENS REJOICE.”

*Allegro maestoso.*

PIANO.  
♩ = 120.

*f*

*Ped.* \*

*Ped.* \* *Ped.* \* *Ped.* \*



SOPRANO.

ALTO.

TENOR.

BASS.

Let the heavens

re - joice,

let the heavens

re -

Let the heavens re - joice,

let the heavens re -

SOPRANO.

ALTO.

TENOR.

BASS.

And let the earth be glad,

And let the earth be glad,

And let the earth be glad,

And let the earth be glad,

Ped. *Drums.* \*

- joice,

re - joice,

re - joice,

re - joice, and let the

- joice,

re - joice,

re - joice,

re - joice, and let the

- joice,

re - joice,

re - joice,

re - joice, and let the

- joice,

re - joice,

re - joice,

re - joice, and let the

the heavens re-joyce,

let the heavens,

let the heavens re - joice, and let the

the heavens re-joyce,

let the heavens,

let the heavens re - joice, and let the

the heavens re-joyce,

let the heavens,

let the heavens re - joice, and let

the heavens re-joyce,

let the heavens,

let the heavens re - joice, and let the

1 earth . . . be glad, *mf* let the

2 earth . . . be glad, *mf* let the

3 earth, the earth be glad, *mf* let the

4 earth be glad, let the heavens be glad, let the

S earth . . . be glad,

A earth . . . be glad, *mf* let the heavens re - jice, . . . re - jice,

T the earth be glad, *mf* let the heavens re - jice and let the earth be glad,

B earth be glad, *mf* the heavens, the heavens re - jice,

*mf*

4x

1 heavens re-joyce, and let the earth be glad, *f* let the earth be glad,

2 heavens re-joyce, the heavens re - jice, *f* let the earth be glad,

3 heavens re - jice, the heavens re - jice, *f* let the earth be glad,

4 heavens re - jice, the heavens re - jice, *f* let the earth be glad,

S re - jice, let the heavens re - jice, let the

A let the heavens re - jice, let the

T let the heavens re - jice, let the

B let the heavens re - jice, let the

*f*



**B**

1 re-joyce, and let the earth be glad, let the sea

2 re-joyce, and let the earth be glad, let the sea

3 re-joyce, and let the earth be glad, let the sea

4 re-joyce, and let the earth be glad, let the sea

S heavens re-joyce, and let the earth be glad, let the sea make a

A heavens re-joyce, and let the earth be glad, let the sea make a

T heavens re-joyce, and let the earth be glad, let the sea make a

B heavens re-joyce, and let the earth be glad, let the sea make a

**B** 1 2 3 2 1 x 3 x x 1 2 1 x 2 3

3 2 x 1 x 1

1 2 3 2 1 x 3 x x 1 2 1 x 2 3

3 2 x 1 x 1

1 make a noise, and all that there - in is, let the

2 make a noise, and all that there - in is, let the

3 make a noise, and all that there - in is, let the

4 make a noise, and all that there - in is, let the

S noise, and all that there - in is,

A noise, and all that there - in is,

T noise, and all that there - in is,

B noise, and all that there - in is,

4 x

1 sea make a noise, and all that there - in

2 sea make a noise, and all that there - in

3 sea make a noise, and all that there - in

4 sea make a noise, and all that there - in

S let the sea make a noise, and all that there - in

A let the sea make a noise, and all that there - in

T let the sea make a noise, and all that there - in

B let the sea make a noise, and all that there - in

R.H. 1 2 3 4 x x 1

1 is, let the sea make a noise, and

2 is, let the sea make a noise, and

3 is, let the sea make a noise, and

4 is, let the sea make a noise, and

S is, let the sea make a noise, and

A is, let the sea make a noise, and

T is, let the sea make a noise, and

B is, let the sea make a noise, and

3 2 1 3 2 3 1 x 2 1 3 3 1 x



1 all that there - in is, and all that there - in

2 all that there - in is, and all that there - in

3 all that there - in is, and all that there - in

4 all that there - in is, and all that there - in

S all that there - in is, and all that there - in

A all that there - in is, and all that there - in

T all that there - in is, and all that there - in

B all that there - in is, and all that there - in

1 is, and all that there - in is, the sea, and

2 is, and all that there - in is, the sea, and

3 is, and all that there - in is, the sea, and

4 is, and all that there - in is, the sea, and

S is, and all that there - in is, the sea, and

A is, and all that there - in is, the sea, and

T is, and all that there - in is, the sea, and

B is, and all that there - in is, the sea, and

1 *ff* all that there - in is. *C*

2 *ff* all that there - in is.

3 *ff* all that there - in is.

4 *ff* all that there - in is, *f* Let the heavens re - joice, and let the

S *ff* all that there - in is.

A *ff* all that there - in is.

T *ff* all that there - in is.

B *ff* all that there - in is, *f* Let the heavens re - joice, and let the

*x* *x 1* *C* *f*

4 2 1 *x 1*

## BOTH CHOIRS.

Let the heavens re - joice, and let the earth, let the earth be

4 B earth, let the earth be glad, let the heavens re-joice, and let the earth be





*mf*

let the heavens re - joice, and let the earth, and let the earth, the earth be  
 earth be glad, and let the earth be glad, the earth . . the earth . . . be glad,  
 glad,  
 glad, let the heavens re - joice, and let the earth be  
 glad, let the heavens re - joice, and let the earth, let the earth be glad, let the  
 let the heavens re - joice, the heavens re - joice, let the heavens re -  
 glad, let the heavens re - joice, the heavens re - joice, let the heavens re -  
 let the heavens, the  
 heavens re - joice, the heavens, let the heavens re - joice, and let the  
 - joice and let the earth, the earth be glad, the earth be  
 - joice, re - joice, the heavens re - joice,  
 4 1



heav'ns re - joice, let the heav'ns re - joice, let the heav'ns re - joice, let the earth be  
 earth, the earth be . . glad, let the heav'ns re - joice, let the heav'ns re - joice, let the earth be  
 glad, the earth be . . glad, let the heav'ns re - joice, let the heav'ns re - joice, re - joice,  
 let the heav'ns re - joice, let the earth be glad, let the earth be  
 glad, let the heav'ns re - joice, and let the earth be glad,  
 glad, let the heav'ns, let the heav'ns re - joice.  
 let the heav'ns re - joice, and let the earth, and let the earth, the earth be  
 glad, and let the earth be glad,  
 let the earth be and the earth, and  
 let the heavens re - joice, and let the earth be glad,  
 glad, let the heav'ns re - joice, the heav'ns re - joice, and the earth, and  
 let the heav'ns re - joice, and let the earth, the earth be glad, . . and

A. R. Gaul's Sacred Cantata, "The Holy City."

glad,

let the earth be glad, let the heav'ns and let the earth be glad, and

let the earth be glad, and let the earth be glad, and

let the earth be glad, let the heav'ns and let the earth be glad, and

let the earth be glad, and let the earth be glad, let the heav'ns and

E

let the earth be glad, and let the heav'ns re - jice, let the heav'ns, and let

let the earth be glad, and let the heav'ns re - jice, and let

let the earth be glad, and let the heav'ns re - jice, let the heav'ns, let the heav'ns re -

let the earth be glad, and let the heav'ns re - jice, and let.

E

the earth be glad, the

the earth, let the heav'ns re - jice, let the earth be

- jice, let the earth be glad, let the heav'ns re - jice,

let the heav'ns re - jice, and let the



*rall.* *a tempo.*

earth be glad, let the heav'ns re - jice, . . .

*rall.* *a tempo.*

glad, let the earth be glad, let the heav'ns re - jice,

*rall.* *a tempo.*

let the earth be glad, be glad, let the heav'ns re - jice, . . .

earth be . . . . glad, let the heav'ns re - jice, . . .

*rall.* *a tempo.*

and let the earth, . . . and let the earth be

*rall.*

and let the earth, let, . . and let the earth be

*rall.*

and let the earth, . . . and let the earth be

*rall.*

and let the earth, . . . and let the earth be

*rall.*

*Ped.* \* *Ped.* \*

*a tempo.*

glad.

*a tempo.*

glad.

*a tempo.*

glad.

*a tempo.*

glad.

*f a tempo.*

*Ped.* \*

VOICE. *Andante religioso.* *mf*

To the Lord our

PIANO. *Andante religioso.* *mf* *dim. rall.* *a tempo.*

*♩ = 72.*

God, to our God be-long mer-cies and . . for-give-ness-es and . . for-

- give-ness-es, to our God be-long mer-cies and for-

- give-ness-es, to our God be-long mer-cies

*mf* *cres.*



*mf* For like as a fa - ther *p* pi - ti - eth his

*dim.* *mf* *p*

*mf* chil - dren, ev - en so is the Lord *p* mer - ci - ful to them that fear Him,

*mf* *p*

*mf* For like as a fa - ther *p* pi - ti eth his

*mf* *p*

*Ped.* \*

*mf* chil - dren, ev - en so is the Lord *p* mer - ci - ful to them that fear Him,

*mf* *p*

*mf* mer - ci - ful to them that fear Him, *p* to that them . . . that fear . . .

*mf* *p*

*mf* *rit. dim.* *a tempo.*

Him, to them, to them that fear . . Him.  
is merciful

*mf* *rit. dim.* *a tempo.* *mf*

*mf*

To the Lord our God, to our

*mf*

God be-long mer-cies, and for-give-ness-es, and for-give-ness es,

To our God be-long mer-cies, and . . for-

- give-ness-es, and for-give-ness-es. *a tempo.*

*rall.* *dim.*



VOICE. *Ad lib.* *Andantino.*

Then shall the King say, Come, come. Come, ye

PIANO *Ad lib.* *Andantino. ♩ = 66.* *Legato.*

bless - ed, ye bless - ed of My Fa - ther, in -

- her - - it the king - - dom, in - her - - it the

king - dom pre-par'd for you, for . . . you

from the foun - da - tion, the foun -

*cres.* *fz*

- da - tion of the world, in - her - - - it the

king - dom, in - her - - - it the king - dom pre -

- par'd . . . . for you, . . be - fore the foun - da - tion of the

*rall.*

world, in - her - - - it the king - dom, in -

*a tempo.*

- her - - - it the king - dom pre - par'd . . for



*rall.* **B** *Più mosso.*

you . . be-fore the foun-da-tion of the world. Yea, it

*rall.* **B** *Più mosso.*  $\text{♩} = 112.$

is your Fa-ther's good plea-sure to

*p.*

give, to give you the king-dom, the king-dom pre-

*p.*

- par'd, pre-par'd for you, come,

*p*

*p* come, *rall.* *mf* come, come, . . .

*rall.* *cres.*

*dim.* **C** *Tempo lmo.*

Come, ye bless - ed, ye bless - ed of my

*dim.* **C** *Tempo lmo.*

Fa - ther, in - her - it the king - dom, the king-dom pre-par'd for

*rit.*

you, come, ye blessed, come, ye bless - ed, in - her - it the king - dom pre -

*colla voce.*

- par'd . . for you from the foun - da - tion of the world.

*colla voce.* *a tempo. legato.*

*rall.*



No. 12B. SEMI-CHORUS (Unaccompanied).—"THE FINING POT IS FOR SILVER."

*Tempo moderato.*

SOPRANO. *mf* The fi - ning pot is for sil - ver, and the fur - nace for

ALTO. *mf* The fi - ning pot is for sil - ver, and the fur - nace for

TENOR. *mf* The fi - ning pot is for sil - ver, and the fur - nace for

BASS. *mf* The fi - ning pot is for sil - ver, and the fur - nace for

PIANO. *mf* *p*

*♩ = 88.*

*mf* gold, the fi - ning pot is for sil - ver, and the fur - nace for gold; but the *p* *f*

*mf* gold, the fi - ning pot is for sil - ver, and the fur - nace for gold; but the *p* *f*

*mf* gold, the fi - ning pot is for sil - ver, and the fur - nace for gold; but the *p* *f*

*mf* gold, the fi - ning pot is for sil - ver, and the fur - nace for gold; *p*

Lord tri - eth the hearts, the Lord tri - eth the hearts, the Lord, the

Lord tri - eth the hearts, the Lord tri - eth the hearts, the Lord, . .

Lord tri - eth the hearts, the Lord tri - eth the hearts, the Lord, the

*f* the hearts, tri - eth the hearts, the Lord . .

Lord tri - eth, tri - eth the hearts. The fi - ning pot is for sil - ver, the

tri - eth, tri - eth the hearts. The fi - ning pot is for sil - ver, the

Lord tri - eth, tri - eth the hearts. The fi - ning pot is for sil - ver, the

tri - eth, tri - eth the hearts the fi - - - ning for sil - ver, the

fur - nace for gold, the fi - ning pot is for sil - ver, and the

fur - nace for gold, . . the fi - ning pot is for sil - ver, and the

fur - nace for gold the fi - ning pot is for sil - ver, and the

fur - nace for gold, the fi - ning pot is for sil - ver, and the



fur - nace for gold; but the Lord. but the Lord tri - eth the

fur - nace for gold; but God the Lord tri - eth the

fur - nace for gold; but God the Lord tri - eth the

fur - nace for gold; but God the Lord tri - eth the

hearts, but the Lord, but the Lord tri - eth the hearts.

hearts, but God the Lord tri - eth the hearts.

hearts, but God the Lord tri - eth the hearts.

hearts, but God the Lord tri - eth the hearts.

VOICE. *Ad lib.* *rit.*

These are they, these are they which came out of great tri - bu - la - tion,

PIANO. *Ad lib.* *rit.*

*Andantino.*  
*a tempo.*

these are they . . which came out of great tri - bu - la - tion,

*Andantino.* ♩ = 60.

*a tempo.*

*rit.* *a tempo*

these are they which came . . out of great tri - bu - la - tion,

*rit.* *a tempo.*

and have wash'd, have wash'd their

robes, and made them white in the blood of the



**A**

Lamb, and have wash'd their robes,

**A**

these, these are they, there - fore

*Ped.* \* *accel.* *Più mosso.* *f* *Più mosso.* ♩ = 88

*cres. accel.* *f* *Ped.* \* *Ped.* \* *rit.* *dim.*

are they be - fore the throne of God, and serve Him day and night in His

*sostenuto.* *rit.* *dim.*

*a tempo.* *p* *f*

Tem - ple. And they shall shine as the

*p* *a tempo.* *cres.* *f*

bright - ness of the firm - a - ment, and as the stars, the

*cres.* *f*

stars for ev - er, for ev - - er, and ev - er, for

ev - - er and ev - er, Shine . . . . . for

ev - er and ev - er, for ev - - er and ev - er, they shall

shine . . . for ev - er, shine . . . . . for

ev - - er. These are they which

*rit.* *a tempo.* *rit.* *C* *Tempo 1mo.*

*rit.* *a tempo.* *sostenuto.* *rit.* *C* *Tempo 1mo*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

*sostenuto.*

*rit.* *a tempo.* *rit.* *C* *Tempo 1mo.*

*rit.* *a tempo.* *sostenuto.* *rit.* *C* *Tempo 1mo*



came out of great tri - bu - la - tion, these are they which

*rit.* came out of great tri - bu - la - tion, *a tempo.*

*rit.* *a tempo.*

and have wash'd, have wash'd their robes, and made them

*a tempo.*

white in the blood of the Lamb, these are

*pp rit.* they, these are they. *Ped.* \*

*pp rit.* *a tempo.* R. H. 4 1

*Ped.* \* *Ped.* \*

*Allegretto.* SOPRANO.

They shall hun - ger no more, they shall

*Allegretto.* PIANO. ♩ = 108.

hun - ger no more, CONTRALTO.

They shall hun - ger no more, they shall hun - ger no

A

Nei - ther shall they thirst a - ny - more, not thirst

more, Nei - ther shall they thirst a - ny - more, not thirst,

A

nei - ther shall they thirst a - ny - more, not thirst,

nei - ther shall they thirst a - ny - more, not thirst,



They shall hun - ger no more, shall hun - ger no

They shall hun - ger no more, shall hun - ger no

*Legato.*

more, shall hun - ger no more, nei - - - ther

more, shall hun - ger no more, nei - - - ther

thirst, nei - ther shall the sun light on them an - y . . .

thirst, nei - ther shall the sun light on them an - y . . .

more, nor an - y . . . heat, nor an - y . . .

more, nor an - y . . . heat, nor an - y

heat, nor an - y heat. *rall.* *B a tempo.*  
 heat, nor an - y heat. *rall.* *a tempo.* And He that sit - teth  
 And He that sit - eth on the throne shall  
 on the throne,  
 dwell a-mong them, shall dwell a-mong them,  
 shall dwell a-mong them, shall  
 And He that sit - teth on the throne,  
 dwell a-mong them, shall



shall dwell a-mong them,

dwell, shall dwell a-mong them, shall

shall dwell a-mong them, And

dwell a-mong them, shall dwell a-mong them

He that sit - eth on the throne

shall dwell, shall dwell a -

mong them.

They shall hun - ger no more, they shall hun - ger no

mong them.

*rall.*

*a tempo.*

*a tempo.*

more,

They shall hun - ger no more, they shall hun - ger no

nei - ther shall . . . they thirst, shall they thirst an - y

more, nei - ther shall they thirst, shall they thirst an - y

more, nei - ther shall . . . they thirst an - y

more, nei - ther shall . . . they thirst an - y

*rall.*

*rall.*

*rall.*

more.

more.

*a tempo.*

*rall.*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.*



QUARTET AND CHORUS.\*—"LIST! THE CHERUBIC HOST."  
BASS SOLO.—"I HEARD THE VOICE OF HARPERS."

*Moderato con grazia.*

PIANO.  
♩ = 120.

*p* 2 1 \* 1 2 \* 1 2 \* 1 2 \* 1 2 \*

*Ped.* \* *Ped.* \* *Ped.*

\* *Ped.* \*

*cres.* *f*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

*dim.*

*Ped.* \* *Ped.* 4

**A** QUARTET. 1st SOPRANO.  
*p* List! the che-ru - bic host, in thou - sand choirs,

2nd SOPRANO.  
*p* List! the che-ru - bic host, in thou - sand choirs,

1st CONTRALTO.  
*p* List! the che-ru - bic host, in thou - sand choirs,

2nd CONTRALTO.  
*p* List! the che-ru - bic host, in thou - sand choirs,

**A** List! the che-ru - bic host, in thou - sand choirs,

*p* 3 1 \* 1 \* 1 2 \* 2 1 \* 1 2 \*

\* *Ped.*

\* Female voices only.

A. R. Gaul's Sacred Cantata, "The Holy City"



*rit. e dim. a tempo.*

B

Ho - - - ly psalms.

*rit. e dim. a tempo.*

Ho - - - ly psalms.

*rit. e dim. a tempo.*

Ho - - - ly psalms.

*rit. e dim. a tempo.*

Ho - - - ly psalms.

*rit. a tempo.*

B

*dim.**p**Ped.*\* *Ped.*\* *Ped.*\* *Ped.*\* *Ped.*

\*

*Ped.*\* *Ped.*\* *Ped.*\* *Ped.**dim.*\* *Ped.*

\*

**C**  
CHORUS. 1st SOPRANO.

List! the che - ru - bic host, in thou - sand choirs,

2nd SOPRANO.

List! the che - ru - bic host, in thou - sand choirs,

1st CONTRALTO.

List! the che - ru - bic host, in thou - sand choirs,

2nd CONTRALTO.

List! the che - ru - bic host, in thou - sand choirs,

**C** *p*

*mf* Touch their immortal harps of gold - en wires, *cres.* With those just *p*

*mf* Touch their immortal harps of gold - en wires, *cres.* With those just *p*

*mf* Touch their immortal harps of gold - en wires, *cres.* With those just *p*

*mf* Touch their immortal harps of gold - en wires, *cres.* With those just *p*

*mf* spi - rits that wear vic - torious palms, Sing - ing ev - er - last - ing - ly de -

*mf* spi - rits that wear vic - torious palms, Sing - ing ev - er - last - ing - ly de -

*mf* spi - rits that wear vic - torious palms, Sing - ing ev - er - last - ing - ly de -

*mf* spi - rits that wear vic - torious palms, Sing - ing ev - er - last - ing - ly de -





throne, And no man could learn that

song, . . . . .

but they, but

they . . . . . which were re - deemed, . . . . . they which

were . . . . . re - deemed. . . . .

*dim.* *cres.* *rall.* *a tempo.*



SOLO. SOPRANO.

SOLO. BASS.

I heard the voice . . . of harp - ers

1st SOPRANO.

*mf*

List! the che - ru - bic host,

list! the che - ru - bic host touch

2nd SOPRANO.

*mf*

List! the che - ru - bic host,

list! the che - ru - bic host . . . touch

CONTRALTO.

*mf*

List! the che - ru - bic host,

list! the che - ru - bic host touch

their harps, their harps of gold - en

harp - - - ing with their harps, . .

their im - mor - tal harps of gold - en wires, . .

their im - mor - tal harps of gold - en wires, . .

their im - mor - tal harps of gold - en wires, . .

wires, . . . . . touch *dim.*

I heard the voice . . . of harp - ers *dim.*

List! the che - ru - bic host, list! the che - ru - bic host touch *dim.*

List! the che - ru - bic host, list! the che - ru - bic host . . touch *dim.*

List! the che - ru - bic host, list! the che - ru - bic host touch *dim.*

their im - mor - tal harps of gold - en wires, of gold - en *rall.* *a tempo.* *mf rall.*

harp - - ing with their harps, of harp - ers . . *dim.* *a tempo.* *mf* *rall.*

their im - mor - tal harps of gold - en wires, their harps of gold - en *rall.* *a tempo.* *p* *rall.*

their im - mor - tal harps of gold - en wires, their harps, their *rall.* *a tempo.* *p* *rall.*

their im - mor - tal harps of gold - en wires, their harps, their *rall.* *a tempo.* *p* *rall.*

**F** *rall.* *a tempo.* *rall.*





No. 16. CHORUS.—“GREAT AND MARVELLOUS ARE THY WORKS.”

*Allegro con brio.*

SOPRANO. *f* Great and mar-v'lous are Thy works, Lord God, great and mar-v'lous

ALTO. *f* Great and mar-v'lous are Thy works, Lord God, Thy works, great and mar-v'lous

TENOR. *f* Great and mar-v'lous are Thy works, Lord God, great and mar-v'lous

BASS. *f* Great and mar-v'lous are Thy works, Lord God, Thy works, great and mar-v'lous

PIANO. *f* *Allegro con brio.* ♩ = 132.

are Thy works, Lord God, mar - v'lous are Thy works, Al - migh - ty

are Thy works, Lord God, Lord God, mar - v'lous are Thy works, Al - migh - ty

are Thy works, Lord God, mar - v'lous are Thy works, Al - migh - ty

are Thy works, Lord God, Lord God, mar - v'lous are Thy works, Al - migh - ty

God, Thy works, Al - migh - ty God, mar - v'lous are Thy works,

God, Thy works, Al - migh - ty God, mar - v'lous are Thy works,

God, Thy works, Al - migh - ty God, mar - v'lous are Thy works,

God, Thy works, Al - migh - ty God, are Thy works,



mar - v'lous are Thy works, just and true are Thy ways, Thou King of saints,  
 mar - v'lous are Thy works, just and true are Thy ways, Thou King of saints,  
 mar - v'lous are Thy works, just and true are Thy ways, Thou King of saints,  
 are Thy works, just and true are Thy ways, Thou King of saints,  
 mar - v'lous are Thy works,  
 mar - v'lous are Thy works, just and true are Thy  
 mar - v'lous are Thy works,  
 mar - v'lous are Thy works, just and true are Thy  
 mar - v'lous are Thy works,  
 mar - v'lous are Thy works, just and true are Thy  
 are Thy works,  
 are Thy works, just and true are Thy  
 ways, Thou King of saints. B  
 ways, Thou King of saints.  
 ways, Thou King of saints.  
 ways, Thou King of saints.  
 ways, Thou King of saints. B

Great and marv'lous are Thy works, Lord God,  
 Great and marv'lous are Thy works, Lord God, Lord God,  
 Great and marv'lous are Thy works, Lord God,  
 Great and marv'lous are Thy works, Lord God, Lord God

*cres.* *f*

great and mar-v'lous are Thy works, Lord God, mar - v'lous are Thy

great and mar-v'lous are Thy works, Lord God, Lord God, mar - v'lous are Thy

great and mar-v'lous are Thy works, Lord God, mar - v'lous are Thy

great and mar-v'lous are Thy works, Lord God, Lord God, mar - v'lous are Thy

works, Al - migh - ty God, Thy works, Al - migh - ty God, C

works, Al - migh - ty God, Thy works, Al - migh - ty God,

works, Al - migh - ty God, Thy works, Al - migh - ty God,

works, Al - migh - ty God, Thy works, Thy works, Lord God, A men, Al - le - C



[illegible]

The image shows a page from a musical score for the song "The Rose Tree." It features six staves of music. The first two staves are vocal parts, with lyrics "men, A - - men, A - - men," and "men, A - - - - - men," respectively. The third staff is a vocal part with lyrics "A - - men, A - - men, A - -". The fourth staff is a piano accompaniment part with lyrics "A - - men, A - - men, A - -". The fifth and sixth staves are piano accompaniment parts. The music is in 3/4 time and the key signature has two flats (B-flat and E-flat). The score includes various musical notations such as treble and bass clefs, notes, rests, and dynamic markings like "cres." and "A".

Al - le - lu - ia, A - men, A - men, A - - men,

Al - le - lu - ia, A - - men, A -

- men, Al - le - lu - ia, A - - men,

- men, A - men, Al - le - lu - ia, A - - men, A - - -

A musical score for a piece titled "Amen, Alleluia". The score is written for voice and piano. The vocal part consists of three staves, with the first two staves containing the lyrics. The piano part consists of two staves. The key signature is B-flat major (two flats). The time signature is 4/4. The music features a mix of eighth, quarter, and half notes, with some triplets and rests. The lyrics are: "A - men, Al - le - lu - ia, A - - - men, A - - - - men, men, Al - le - lu - ia, A - men, . . . A - - - men, A - - - - men. . . . A -".



A musical score for a vocal and piano piece. The score is written on six staves. The top five staves are for vocal parts (Soprano, Alto, Tenor, and two Bass parts), and the bottom two staves are for piano accompaniment. The key signature is B-flat major (two flats). The time signature is 4/4. The lyrics are "A - - - men, Al - le - lu - ia, A - - - men, A - - - men, Al - le - lu - ia, A - - -". The piano accompaniment features a prominent melody in the right hand and a supporting bass line in the left hand.

[illegible]

A - men, A - men, Al - le - lu - ia, A -  
 lu - ia, A-men, Al - le - lu - ia, A-men, Al - le - lu - ia, Al - le - lu -  
 lu - ia, A-men, Al - le - lu - ia, A-men, Al - le - lu - ia, Al - le - lu -  
 A - men, A - men, Al - le - lu - ia, A -

93

D

- men, A - men, Al - le - lu - ia, A - men, A - men,

- ia, A - men, Al - le - lu - ia, A - men, A - men,

- ia, A - men, Al - le - lu - ia, A - men, A - men, A - men, Al - le -

- men, A - men, Al - le - lu - ia, A - men, A - men,

- men, A - men, Al - le - lu - ia, A - men, A - men,

D

4



## SOLO VOICES (Unaccompanied).

To Thee all An - gels cry a - loud, Mar - vel - lous are Thy  
 To Thee all An - gels cry a - loud, Mar - vel - lous are Thy  
 Mar - vel - lous are Thy  
 Mar - vel - lous are Thy  
 works, Lord God, The Heavens, and all the Powers there - in. Mar - vel - lous  
 works, Lord God, The Heavens, and all the Powers there - in. Mar - vel - lous  
 works, Lord God, Mar - vel - lous  
 works, Lord God, Mar - vel - lous  
 are Thy works, Lord God, To Thee Che - ru - bin and Se - ra - phin  
 are Thy works, Lord God, To Thee Che - ru - bin and Se - ra - phin  
 are Thy works, Lord God,  
 are Thy works, Lord God,

Mar - vel-lous are Thy works, Lord God, Con - tin - ual - ly do cry.

Mar - vel-lous are Thy works, Lord God, Con - tin - ual - ly do cry.

Mar - vel-lous are Thy works, Lord God,

Mar - vel-lous are Thy works, Lord God,

f

Mar - vel-lous are Thy works, Ho - ly, Ho - ly, Ho - ly,

Mar - vel-lous are Thy works, Ho - ly, Ho - ly, Ho - ly,

Mar - vel-lous are Thy works, Ho - ly,

F \*

Mar - vel-lous are Thy works, Ho - ly, Ho - ly, Ho - ly,

Tpts.

rall.

Lord of Hosts, Ho - ly, Ho - ly, Ho - ly is the Lord . . of

Lord of Hosts, Ho - ly, Ho - ly, Ho - ly is the Lord of

rall.

Lord of Hosts, Ho - ly, Ho - ly, Ho - ly is the Lord of

rall.

\* A Minim in  $\frac{2}{2}$  time to be of the same value as a dotted Minim in  $\frac{3}{4}$  time.



96

**G** *Tempo 1mo.*

Hosts. Be-fore the moun - tains were brought

Hosts. Be-fore the moun - tains were brought

Hosts. Be-fore the moun - tains were brought

Hosts. Be-fore the moun - tains were brought

**G** *Tempo 1mo.*

*p* *cres.* *f* *f*

forth, or the earth or world were made, Thou art from ev - er -

forth, or the earth or world were made, . . . Thou art from ev - er -

forth, or the earth or world were made, Thou art from ev - er -

forth, or the earth or world were made, Thou art from ev - er -

- last - ing, Thou art from ev - er - last - ing. Great, great and mar-v'lous are Thy

- last - ing, Thou art from ev - er - last - ing. Great, great and mar-v'lous are Thy

- last - ing, Thou . . . art from ev - er - last - ing. Great. great and mar-v'lous are Thy

- last - ing, Thou art from ev - er - last - ing. Great, great and mar-v'lous are Thy

[illegible]

mar - v'lous are Thy works, Al - migh - ty God, Thy works, Al - migh - ty

mar - v'lous are Thy works, Al - migh - ty God, Thy works, Al - migh - ty

mar - v'lous are Thy works, Al - migh - ty God, Thy works, Al - migh - ty

mar - v'lous are Thy works, Al - migh - ty God, Thy works, Al - migh - ty

The image shows a page of a musical score for a hymn. It features five vocal staves (Soprano, Alto, Tenor 1, Tenor 2, and Bass) and a piano accompaniment at the bottom. The key signature is one flat (B-flat), and the time signature is 4/4. The music is in a homophonic style with a clear melody and accompaniment. The lyrics are "Amen, Alleluia" repeated several times. The score includes various musical notations such as notes, rests, and dynamic markings like "f" (forte) and "v" (vivace). The piano part consists of chords and moving lines in the left and right hands.

**Vocal Parts:**

- Soprano:** God, A - men, Al-le - lu - ia, Al-le - lu - ia, A - men, A -
- Alto:** God, A - - men, A - men, A - men, Al - le - lu - ia, A -
- Tenor 1:** A - men, Al-le - lu - - ia, A - men, A - men, Al - le - lu - ia,
- Tenor 2:** God, A - men, A - - men, A - men, Al - le - lu - ia,
- Bass:** A - men, Al-le - lu - - ia, A - men, A - men, Al - le - lu - ia,

**Piano Accompaniment:**

The piano part is written for the left and right hands. It features a steady accompaniment with chords and moving lines. The left hand often plays a bass line with some chords, while the right hand plays a more active melody with chords. The score includes various musical notations such as notes, rests, and dynamic markings like "f" (forte) and "v" (vivace).



[illegible]

## No. 6.

## AIR (MEZZO SOPRANO).—"EYE HATH NOT SEEN."

VOICE. *Largo religioso.*

PIANO. *Largo religioso.* *Reeds.* *rall.*

$\text{♩} = 40.$

*Andantino religioso.* *slowing*

Eye hath not seen, ear hath not heard, nei - ther have

*Andantino religioso.*  $\text{♩} = 60.$

en - ter'd in - to the heart of man the things which God, which

God hath pre - par'd for them that love Him, for them that

love Him, the things which God hath pre - par'd, pre -



*Più mosso.*

- par'd for them that love Him.

*Più mosso.* ♩ = 88.

For

He hath pre - par'd . . for them . . a ci - ty, whose

*f*

build - er and ma - ker is God, He hath pre

- par'd, . . pre - par'd . . for them a ci - ty, whose

*rall.* *Tempo 1mo.*

build - er and ma - ker is God. Eye hath not seen,

*rall.* *Tempo 1mo.*

hath not seen the things pre - par'd for them that love Him.

*Tempo 2nda.*

There re - main - eth there-fore a rest for the



*Tempo 2nda.*

peo - ple, the peo - ple of God; there-fore fear, . . . there - fore



*Ped.* \*

pray . . . lest a - ny come short of it, there-fore





fear, there - fore fear, pray lest an - y come short of






*rit.* *Tempo lmo.*  
 it, lest an - y come short, come short of it. Eye hath not  
*rit.* *Tempo lmo.*

seen, ear hath not heard, neith - er have en - ter'd

in - to the heart of man the things which God hath pre -

*rall.*  
 - par'd, pre - par'd for them that love Him.  
*rall.* *pp*  
*Ped.* \*





# BIRMINGHAM MUSICAL FESTIVAL, 1882.

OPINIONS OF THE LONDON AND PROVINCIAL PRESS  
ON

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O LIGHT EVERLASTING (SOL-FA, 0/6)	...	...	...	1/0	—	—	QUEEN MAB AND THE KOBOLDS (Operetta)	—	—	—	—	—	—
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GARETH AND LINET (Sol-FA, Choruses only) 1/0) ... ..	2/6	—	—	THE ENCHANTED ISLAND (Operetta) ... ..	2/0	—	—
THE STORY OF BETHANY (Sol-FA, 1/6) ... ..	2/6	3/0	—	(Ditto, Sol-FA, 0/9) ... ..	—	—	—
F. H. COWEN.				THE OLD YEAR'S VISION (Operetta) (Sol-FA, 0/6) ... ..	1/6	—	—
A DAUGHTER OF THE SEA (Female vv.) (Sol-FA, 1/0) ... ..	2/0	—	—	J. C. FORRESTER.			
A SONG OF THANKSGIVING ... ..	1/6	—	—	THE KALENDAR (Operetta) (Sol-FA, 0/9) ... ..	2/0	—	—
CHRISTMAS SCENES (Female voices) (Sol-FA, 0/9) ... ..	2/0	—	—	MYLES B. FOSTER.			
CORONATION ODE ... ..	1/6	—	—	SNOW FAIRIES (Female voices) (Sol-FA, 0/6) ... ..	1/6	—	—
ODE TO THE PASSIONS (Sol-FA, 1/0) ... ..	2/0	—	—	THE ANGELS OF THE BELLS (Female voices) ... ..	1/6	—	—
RUTH (Sol-FA, 1/6) ... ..	4/0	4/6	6/0	(Ditto, Sol-FA, 0/8) ... ..	—	—	—
ST. JOHN'S EVE (Sol-FA, 1/6) ... ..	2/6	3/0	4/0	THE BONNIE FISHWIVES (Female vv.) (Sol-FA, 0/9) ... ..	2/6	—	—
SLEEPING BEAUTY (Sol-FA, 1/6) ... ..	2/6	3/0	4/0	THE COMING OF THE KING (Female voices) ... ..	1/6	—	—
SUMMER ON THE RIVER (Female vv.) (Sol-FA, 0/9) ... ..	2/0	—	—	(Ditto, Sol-FA, 0/8) ... ..	—	—	—
THE ROSE OF LIFE (Female voices) (Sol-FA, 0/9) ... ..	2/0	—	—	ROBERT FRANZ.			
THE WATER LILY ... ..	2/6	—	—	PRAISE YE THE LORD (117th Psalm) ... ..	1/0	—	—
VILLAGE SCENES (Female voices) (Sol-FA, 0/9) ... ..	1/6	—	—	NIELS W. GADE.			
J. MAUDE CRAMENT.				CHRISTMAS EVE (Sol-FA, 0/4) ... ..	1/0	1/6	—
I WILL MAGNIFY THEE, O GOD (145th Psalm) ... ..	2/6	—	—	COMALA ... ..	2/0	2/6	4/0
LITTLE RED RIDING-HOOD (Female voices) ... ..	2/0	—	—	ERL-KING'S DAUGHTER (Sol-FA, 0/9) ... ..	1/0	1/6	2/6
W. CRESER.				PSYCHE (Sol-FA, 1/6) ... ..	2/6	3/0	4/0
EUDORA (A dramatic Idyll) ... ..	2/6	—	—	SPRING'S MESSAGE (Sol-FA, 0/3) ... ..	0/8	—	—
W. CROTCH.				THE CRUSADERS (Sol-FA, 1/0) ... ..	2/0	2/6	4/0
PALESTINE ... ..	3/0	3/6	5/0	ZION ... ..	1/0	1/6	2/6
W. H. CUMMINGS.				HENRY GADSBY.			
THE FAIRY RING ... ..	2/6	—	—	ALCESTIS (Male voices) ... ..	4/0	—	—
W. G. CUSINS.				COLUMBUS (Male voices) ... ..	2/6	—	—
TE DEUM, IN B FLAT ... ..	1/6	—	—	LORD OF THE ISLES (Sol-FA, 1/6) ... ..	2/6	—	—
FÉLICIEN DAVID.				ODE (for S.S.A.) ... ..	1/0	—	—
THE DESERT (Male voices) ... ..	1/6	2/0	3/0	F. W. GALPIN.			
H. WALFORD DAVIES.				YE OLDE ENGLYSHE PASTYMES ... ..	1/6	—	—
HERVÉ RIEL ... ..	1/0	—	—	G. GARRETT.			
THE TEMPLE ... ..	4/0	5/0	6/0	HARVEST CANTATA (Sol-FA, 0/6) ... ..	1/0	—	—
THE THREE JOVIAL HUNTSMEN (Folio) ... ..	1/6	—	—	THE SHUNAMMITE ... ..	3/0	—	—
P. H. DIEMER.				THE TWO ADVENTS ... ..	1/6	—	—
BETHANY ... ..	4/0	—	—	R. MACHILL GARTH.			
M. E. DOORLY.				EZEKIEL ... ..	4/0	—	—
LAZARUS ... ..	2/6	—	—	THE WILD HUNTSMAN ... ..	1/0	1/6	—
F. G. DOSSERT.				A. R. GAUL.			
COMMUNION SERVICE, IN E MINOR ... ..	2/0	—	—	AROUND THE WINTER FIRE (Female voices) ... ..	2/0	—	—
MASS, IN E MINOR ... ..	5/0	—	—	(Ditto, Sol-FA, 0/9) ... ..	—	—	—
LUCY K. DOWNING.				A SONG OF LIFE (Ode to Music) (Sol-FA, 0/6) ... ..	1/0	—	—
A PARABLE IN SONG ... ..	2/0	—	—	ISRAEL IN THE WILDERNESS (Sol-FA, 1/0) ... ..	2/6	3/0	4/0
T. F. DUNHILL.				JOAN OF ARC (Sol-FA, 1/0) ... ..	2/6	3/0	4/0
TUBAL CAIN (Ballad) ... ..	1/0	—	—	PASSION SERVICE ... ..	2/6	3/0	4/0
F. DUNKLEY.				RUTH (Sol-FA, 0/9) ... ..	2/0	2/6	4/0
THE WRECK OF THE HESPERUS ... ..	1/0	—	—	THE ELFIN HILL (Female voices) ... ..	2/0	—	—
				THE HARE AND THE TORTOISE (Sol-FA, 0/6) ... ..	1/0	—	—
				THE HOLY CITY (Sol-FA, 1/0) ... ..	2/6	3/0	4/0
				THE LEGEND OF THE WOOD (Female voices) ... ..	1/0	—	—
				(Ditto, Sol-FA, 0/8) ... ..	—	—	—
				THE PRINCE OF PEACE (Sol-FA, 1/0) ... ..	2/6	3/0	4/0



NOVELLO'S OCTAVO EDITION OF ORATORIOS, &c.—*Continued.*

A. R. GAUL,—Continued.				Paper Cover.	Paper Boards.	Cloth Gilt.
THE TEN VIRGINS (Sol-FA, 1/0) ...	2/6	3/0	4/0			
TOILERS OF THE DEEP (Female voices) ...	2/0	—	—			
UNA (Sol-FA, 1/0) ...	2/6	3/0	4/0			
UNION JACK (Unison Song with Actions) ...	0/6	—	—			
FR. GERNSHEIM.						
SALAMIS. A TRIUMPH SONG (Male voices) ...	1/6	—	—			
E. OUSELEY GILBERT.						
SANTA CLAUS AND HIS COMRADES (Operetta) ...	2/0	—	—			
(Ditto, Sol-FA, 0/8)						
F. E. GLADSTONE.						
PHILIPPI ...	2/6	—	—			
GLUCK.						
ORPHEUS (CHORUSES, Sol-FA, 1/0) ...	3/6	—	—			
Ditto (Act II. ONLY) ...	1/6	—	—			
HERMANN GOETZ.						
BY THE WATERS OF BABYLON (137th Psalm) ...	1/0	—	—			
NENIA ...	1/0	—	—			
THE WATER-LILY (Male voices) ...	1/6	—	—			
A. M. GOODHART.						
ARETHUSA ...	1/0	—	—			
EARL HALDAN'S DAUGHTER ...	1/0	—	—			
SIR ANDREW BARTON ...	1/0	—	—			
THE SPANISH ARMADA ...	0/6	—	—			
CH. GOUNOD.						
COMMUNION SERVICE (Messe Solennelle) ...	1/6	2/0	3/0			
Ditto (Troisième Messe Solennelle) ...	2/6	—	—			
DAUGHTERS OF JERUSALEM ...	1/0	—	—			
DE PROFUNDIS (130th Psalm) (Latin Words) ...	1/0	—	—			
Ditto (Out of darkness) ...	1/0	—	—			
GALLIA (Sol-FA, 0/4) ...	1/0	—	—			
MESSE SOLENNELLE (St. CECILIA) ...	1/0	1/6	2/6			
MORS ET VITA (Latin or English) ...	6/0	6/6	7/6			
Ditto, Sol-FA (Latin and English) ...	2/0	—	—			
O COME NEAR TO THE CROSS (Stabat Mater) ...	0/8	—	—			
OUT OF DARKNESS ...	1/0	—	—			
REQUIEM MASS, from "Mors et Vita" ...	2/6	3/0	—			
THE REDEMPTION (English Words) (Sol-FA, 2/0) ...	5/0	6/0	7/6			
Ditto (French Words) ...	8/4	—	—			
Ditto (German Words) ...	10/0	—	—			
THE SEVEN WORDS OF OUR SAVIOUR ON THE CROSS (Filiae Jerusalem) ...	1/0	—	—			
TROISIÈME MESSE SOLENNELLE ...	2/6	—	—			
C. H. GRAUN.						
TE DEUM ...	2/0	2/6	4/0			
THE PASSION OF OUR LORD (Der Tod Jesu) ...	2/0	2/6	4/0			
ALAN GRAY.						
ARETHUSA ...	1/6	—	—			
A SONG OF REDEMPTION ...	1/6	—	—			
THE LEGEND OF THE ROCK-BUOY BELL ...	1/0	—	—			
THE WIDOW OF ZAREPHATH ...	2/0	—	—			
J. O. GRIMM.						
THE SOUL'S ASPIRATION ...	1/0	—	—			
G. HALFORD.						
THE PARACLETE ...	2/0	—	—			
E. V. HALL.						
IS IT NOTHING TO YOU (Sol-FA, 0/3) ...	0/8	—	—			
HANDEL.						
ACIS AND GALATEA ...	1/0	1/6	2/6			
Ditto, New Edition, edited by J. Barnby (Sol-FA, 1/0) ...	1/0	1/6	2/6			
ALCESTE ...	2/0	—	—			
ALEXANDER BALUS ...	3/0	3/6	5/0			
ALEXANDER'S FEAST ...	2/0	2/6	4/0			
ATHALIAH ...	3/0	3/6	5/0			
BELSHAZZAR ...	3/0	3/6	5/0			
CHANDOS TE DEUM ...	1/0	1/6	2/6			
CORONATION AND FUNERAL ANTHEMS ...	—	—	5/0			
Or, singly:—						
LET THY HAND BE STRENGTHENED ...	0/6	—	—			
MY HEART IS INDITING ...	0/8	—	—			
THE KING SHALL REJOICE (Sol-FA, 0/3) ...	0/6	—	—			
THE WAYS OF ZION ...	1/0	—	—			
ZADOK THE PRIEST (Sol-FA, 0/1½) ...	0/3	—	—			
DEBORAH ...	2/0	2/6	4/0			
DETTINGEN TE DEUM ...	1/0	1/6	2/6			
DIXIT DOMINUS (from Psalm cx.) ...	1/0	—	—			
ESTHER ...	3/0	3/6	5/0			
HERCULES (CHORUSES ONLY, 1/0) ...	3/0	3/6	5/0			
ISRAEL IN EGYPT, edited by Mendelssohn ...	2/0	2/6	4/0			
ISRAEL IN EGYPT, edited by V. Novello, Pocket Edit. ...	1/0	1/6	2/0			
(Ditto, Sol-FA, 1/0)						
JEPHTHA ...	2/0	2/6	4/0			
JOSHUA ...	2/0	2/6	4/0			
JUDAS MACCABÆUS (Sol-FA, 1/0) ...	2/0	2/6	4/0			
JUDAS MACCABÆUS, Pocket Edition ...	1/0	1/6	2/0			
Ditto (CHORUSES ONLY) ...	0/8	1/2	—			
L'ALLEGRO (CHORUSES ONLY, 1/0) ...	2/0	2/6	4/0			
NISI DOMINUS ...	1/0	—	—			
O COME, LET US SING UNTO THE LORD (5th Chandos Anthem) ...	1/0	—	—			



NOVELLO'S OCTAVO EDITION OF ORATORIOS, &c.—Continued.

				Paper Cover.	Paper Boards.	Cloth Gilt.
W. JOHNSON.						
ECCE HOMO ... ..	1/0	—	—			
H. FESTING JONES.						
KING BULBOUS (Operetta) (Sol-FA, 0/8) ...	2/0	—	—			
C. WARWICK JORDAN.						
BLOW YE THE TRUMPET IN ZION ...	1/0	—	—			
N. KILBURN.						
BY THE WATERS OF BABYLON ...	1/0	—	—			
THE LORD IS MY SHEPHERD (23rd Psalm) ...	0/8	—	—			
THE SILVER STAR (Female voices) ...	1/6	—	—			
ALFRED KING.						
THE EPIPHANY ... ..	3/0	—	—			
OLIVER KING.						
BY THE WATERS OF BABYLON (137th Psalm)...	1/6	—	—			
THE NAIADS (Female voices) ...	2/6	—	—			
THE ROMANCE OF THE ROSES ...	2/6	—	—			
THE SANDS O' DEE (Sol-FA, 0/2) ...	1/0	—	—			
J. KINROSS.						
SONGS IN A VINEYARD (Female vv.) (Sol-FA, 0/6)	2/6	—	—			
H. LAHEE.						
THE SLEEPING BEAUTY (Female vv.) (Sol-FA, 0/6)	2/6	—	—			
EDWIN H. LEMARE.						
'TIS THE SPRING OF SOULS TO-DAY ...	1/0	—	—			
LEONARDO LEO.						
DIXIT DOMINUS ... ..	1/0	1/6	—			
F. LEONI.						
THE GATE OF LIFE (Sol-FA, 1/0) ...	2/0	—	—			
H. LESLIE.						
THE FIRST CHRISTMAS MORN ...	2/6	—	—			
F. LISZT.						
THE LEGEND OF ST. ELIZABETH ...	3/0	3/6	5/0			
THIRTEENTH PSALM ... ..	2/0	—	—			
C. H. LLOYD.						
A HYMN OF THANKSGIVING ...	2/0	—	—			
ALCESTIS (Male voices) ...	1/6	—	—			
ANDROMEDA ... ..	3/0	3/6	5/0			
A SONG OF JUDGMENT ... ..	2/6	3/0	4/0			
HERO AND LEANDER ... ..	1/6	—	—			
ROSSALL ... ..	2/0	—	—			
SIR OGIE AND THE LADIE ELSIE ...	1/6	—	—			
THE GLEANERS' HARVEST (Female voices)	2/6	—	—			
THE LONGBEARDS' SAGA (Male voices) ...	1/6	—	—			
THE SONG OF BALDER ... ..	1/0	—	—			
THE RIGHTEOUS LIVE FOR EVERMORE ...	1/6	—	—			
CLEMENT LOCKNANE.						
THE ELFIN QUEEN (Female voices) ...	2/6	—	—			
HARVEY LÖHR.						
THE QUEEN OF SHEBA ... ..	5/0	—	—			
W. H. LONGHURST.						
THE VILLAGE FAIR (Female Voices) ...	2/0	2/6	—			
C. EGERTON LOWE.						
LITTLE BO-PEEP (Operetta). (Sol-FA, 0/4)	1/0	—	—			
HAMISH MACCUNN.						
LAY OF THE LAST MINSTREL (Sol-FA, 1/6)	2/6	3/0	4/0			
LORD ULLIN'S DAUGHTER (Sol-FA, 0/8)...	1/0	—	—			
G. A. MACFARREN.						
MAY-DAY (Sol-FA, 0/6) ... ..	1/0	1/6	2/6			
OUTWARD BOUND ... ..	1/0	—	2/6			
SONGS IN A CORNFIELD (Female voices)	1/6	—	—			
(Ditto, Sol-FA, 0/9)						
ST. JOHN THE BAPTIST ... ..	3/0	—	4/0			
(Ditto, Sol-FA, Choruses only, 1/0)						
THE LADY OF THE LAKE ... ..	3/0	—	5/0			
(Ditto, Choruses only, Sol-FA, 1/6)						
THE SOLDIER'S LEGACY (Operetta) ...	6/0	—	—			
A. C. MACKENZIE.						
BETHLEHEM... ..	5/0	6/0	7/6			
Ditto. Act II., separately ... ..	2/6	—	—			
JASON ... ..	2/6	3/0	4/0			
JUBILEE ODE ... ..	1/6	—	—			
THE BRIDE (Sol-FA, 0/8) ... ..	1/0	—	—			
THE COTTER'S SATURDAY NIGHT (Sol-FA, 1/0)	2/0	—	—			
THE DREAM OF JUBAL ... ..	2/6	3/0	4/0			
(Ditto, Choruses only, Sol-FA, 1/0)						
THE NEW COVENANT ... ..	1/6	—	—			
THE ROSE OF SHARON ... ..	5/0	6/0	7/6			
(Ditto, Sol-FA, 2/0)						
THE PROCESSION OF THE ARK (Choral Scene)	1/6	—	—			
(Ditto, Sol-FA, 0/9)						
THE STORY OF SAYID ... ..	3/0	3/6	5/0			
VENI, CREATOR SPIRITUS ... ..	2/0	—	—			
C. MACPHERSON.						
BY THE WATERS OF BABYLON (137th Psalm) ...	2/0	—	—			
L. MANCINELLI.						
ERO E LEANDRO (Opera) ... ..	5/0	—	—			
F. W. MARKULL.						
ROLAND'S HORN (Male voices) ... ..	2/6	—	—			
F. E. MARSHALL.						
PRINCE SPRITE (Female voices) ... ..	2/6	—	—			
CHORAL DANCES from Ditto ... ..	1/0	—	—			
GEORGE C. MARTIN.						
COMMUNION SERVICE, IN A ... ..	1/0	—	—			
Ditto, IN C ... ..	1/0	—	—			
FESTIVAL TE DEUM IN A (Sol-FA, 0/2) ...	0/6	—	—			
J. MASSENET.						
MANON (Opera) ... ..	6/0	—	8/0			
J. T. MASSER.						
HARVEST CANTATA ... ..	1/0	—	—			
J. H. MAUNDER.						
PENITENCE, PARDON, AND PEACE (Sol-FA, 1/0)	1/6	2/0	—			
J. H. MEE.						
DELPHI, A LEGEND OF HELLAS (Male voices)	1/0	—	—			
HORATIUS (Male voices) ... ..	1/0	—	—			
MISSA SOLENNIS, IN B FLAT ... ..	2/0	—	—			
MENDELSSOHN.						
ANTIGONE (Male voices) (Sol-FA, 1/0) ...	4/0	—	—			
AS THE HART PANTS (42nd Psalm) (Sol-FA, 0/6)	1/0	—	—			
COME, LET US SING (95th Psalm) (Sol-FA, 0/6)	1/0	—	—			
NOT UNTO US, O LORD (115th Psalm) ...	1/0	—	—			
WHEN ISRAEL OUT OF EGYPT CAME ...	1/0	—	—			
(Ditto, Sol-FA, 0/9)						
ATHALIE (Sol-FA, 0/8) ... ..	1/0	1/6	4/0			
AVE MARIA (Saviour of Sinners) (Double Choir)	1/0	—	—			
CHRISTUS (Sol-FA, 0/6) ... ..	1/0	—	—			
ELIJAH (POCKET EDITION) ... ..	1/0	1/6	2/0			
ELIJAH (Sol-FA, 1/0) ... ..	2/0	2/6	4/0			
FESTGESANG (Hymn of Praise) (S.A.T.B.) (Sol-FA, 0/2)	1/0	—	—			
Ditto (Male voices) (T.T.B.B.) ...	1/0	—	—			
HEAR MY PRAYER (s. solo and chorus) (Sol-FA, 0/2)	1/0	—	—			
Ditto ... ..	0/4	—	—			
HYMN OF PRAISE (Lobgesang) (Sol-FA, 1/0)	1/0	1/6	2/6			
JUDGE ME, O GOD (43rd Psalm) (Sol-FA, 0/1½)	0/4	—	—			
LAUDA SION (Praise Jehovah) (Sol-FA, 0/9)	2/0	2/6	4/0			
LORD, HOW LONG WILT THOU (Sol-FA, 0/4) ...	1/0	—	—			
LORELEY (Sol-FA, 0/6) ... ..	1/0	—	—			
MAN IS MORTAL (8 voices) ... ..	1/0	—	—			
MIDSUMMER NIGHT'S DREAM (Female voices)	1/0	—	—			
(Ditto, Sol-FA, 0/4)						
MY GOD, WHY, O WHY HAST THOU FOR-						
SATEN ME (22nd Psalm) ... ..	0/6	—	—			
ŒDIPUS AT COLONOS (Male voices) ...	3/0	—	—			
ST. PAUL (Sol-FA, 1/0) ... ..	2/0	2/6	4/0			
ST. PAUL, Pocket Edition ... ..	1/0	1/6	2/0			
SING TO THE LORD (98th Psalm) ... ..	0/8	—	—			
SIX ANTHEMS for the Cathedral at Berlin. For						
8 voices, arranged in 4 parts ... ..	0/8	—	—			
SON AND STRANGER (Operetta) ... ..	4/0	—	—			
THE FIRST WALPURGIS NIGHT (Sol-FA, 1/0)...	1/0	1/6	2/6			
THREE MOTETS FOR FEMALE VOICES ...	1/0	—	—			
(Ditto, Sol-FA, 0/1½, 0/2, and 0/2 each.)						
TO THE SONS OF ART (Male voices) (Sol-FA, 0/3)	1/0	—	—			
WHY RAGE FIERCELY THE HEATHEN ...	0/6	—	—			
R. D. METCALFE AND A. KENNEDY.						
PRINCE FERDINAND (Operetta) (Sol-FA, 0/9)	2/0	—	—			
MEYERBEER.						
NINETY-FIRST PSALM (Latin) ... ..	1/0	—	—			
Ditto (English) ... ..	1/0	—	—			
A. MOFFAT.						
A CHRISTMAS DREAM (A Cantata for Children)...	1/0	—	—			
(Ditto, Sol-FA, 0/4)						
B. MOLIQUE.						
ABRAHAM ... ..	3/0	3/6	5/0			
J. A. MOONIE.						
A WOODLAND DREAM (Sol-FA, 0/9) ... ..	2/0	—	—			
KILLIECRANKIE (Sol-FA, 0/8) ... ..	1/6	—	—			
MOZART.						
COMMUNION SERVICE, IN B FLAT (Latin and						
English) ... ..	1/6	—	—			
FIRST MASS (Latin and English) ... ..	1/0	1/6	2/6			
GLORY, HONOUR, PRAISE ... .. Third Motet	0/3	—	—			
HAVE MERCY, O LORD... .. Second Motet	0/3	—	—			
KING THAMOS ... ..	1/0	1/6	—			
LITANIA DE VENERABILI ALTARIS (Eb) ...	1/6	2/0	3/0			
LITANIA DE VENERABILI SACRAMENTO (Bb)	1/6	2/0	3/0			
O GOD, WHEN THOU APPEAREST. First Motet	0/3	—	—			
REQUIEM MASS ... ..	1/0	1/6	2/6			
Ditto (Latin and English) (Sol-FA, 1/0)...	1/0	1/6	2/6			
SEVENTH MASS, IN B FLAT ... ..	1/0	—	—			
SPLENDENTE TE, DEUS (Sol-FA, 0/2) First Motet	0/3	—	—			
TWELFTH MASS (Latin) ... ..	1/0	1/6	2/6			
Ditto (Latin and English) (Sol-FA, 0/9)	1/0	1/6	2/6			
E. MUNDELLA.						
VICTORY OF SONG (Female voices) ... ..	1/0	—	—			
DR. JOHN NAYLOR.						
JEREMIAH ... ..	3/0	—	—			
JOSEF NEŠVERA.						
DE PROFUNDIS ... ..	2/6	—	—			
E. A. NUNN.						
MASS, IN C ... ..	2/0	—	—			



# NOVELLO'S OCTAVO EDITION OF ORATORIOS, &c.—Continued.

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<b>E. CUTHBERT NUNN.</b>						
THE FAIRY SLIPPER (Children's Opera) (Sol-FA, 0/8)	2/0	—	—			
<b>REV. SIR FREDK. OUSELEY.</b>						
THE MARTYRDOM OF ST. POLYCARP ...	2/6	—	—			
<b>R. P. PAINE.</b>						
THE LORD REIGNETH (93rd Psalm) ...	1/0	—	—			
<b>PALESTRINA.</b>						
COMMUNION SERVICE (Missa Papæ Marcelli) ...	2/6	—	—			
COMMUNION SERVICE (Assumpta est Maria) ...	2/6	—	—			
MISSA ASSUMPTA EST MARIA ...	2/6	—	—			
MISSA BREVIS ...	2/6	—	—			
MISSA "O ADMIRABILE COMMERCIUM" ...	2/6	—	—			
MISSA PAPÆ MARCELLI ...	2/0	—	—			
STABAT MATER ...	1/6	—	—			
<b>H. W. PARKER.</b>						
A WANDERER'S PSALM ...	2/6	—	—			
HORA NOVISSIMA ...	3/6	4/0	—			
LEGEND OF ST. CHRISTOPHER ...	5/0	—	—			
THE KOBOLDS ...	1/0	—	—			
<b>C. H. H. PARRY.</b>						
A SONG OF DARKNESS AND LIGHT ...	2/0	—	—			
BLEST PAIR OF SIRENS (Sol-FA, 0/8) ...	1/0	—	—			
(Ditto, German Words, 2 marks 50)						
DE PROFUNDIS (130th Psalm) ...	2/0	—	—			
ETON ...	2/0	—	—			
INVOCATION TO MUSIC ...	2/6	—	—			
JOB (CHORUSES, Sol-FA, 1/0) ...	2/6	—	—			
JUDITH (CHORUSES, Sol-FA, 2/0) ...	5/0	6/0	7/6			
KING SAUL (CHORUSES, Sol-FA, 1/6) ...	5/0	6/0	7/6			
L'ALLEGRO (Sol-FA, 1/6) ...	2/6	—	—			
MAGNIFICAT ...	1/6	—	—			
ODE TO MUSIC ...	1/6	—	—			
ODE ON ST. CECILIA'S DAY (Sol-FA, 1/0) ...	2/0	—	—			
PROMETHEUS UNBOUND ...	3/0	—	—			
TE DEUM LAUDAMUS ...	2/6	—	—			
THE GLORIES OF OUR BLOOD AND STATE ...	1/0	—	—			
THE LOTUS-EATERS (The Choric Song) ...	2/0	—	—			
WAR AND PEACE (Ode) ...	3/0	—	—			
<b>DR. JOSEPH PARRY.</b>						
CERIDWEN (Sol-FA, 1/6) ...	2/6	—	—			
NEBUCHADNEZZAR ...	3/0	4/0	5/0			
Ditto (Sol-FA) ...	1/6	2/0	2/6			
<b>B. PARSONS.</b>						
THE CRUSADER ...	3/6	—	—			
<b>T. M. PATTISON.</b>						
MAY DAY ...	1/0	—	—			
LONDON CRIES ...	2/0	—	—			
THE ANCIENT MARINER ...	2/6	—	—			
THE LAY OF THE LAST MINSTREL ...	2/6	—	—			
THE MIRACLES OF CHRIST (Sol-FA, 0/6) ...	1/0	—	—			
<b>A. L. PEACE.</b>						
ST. JOHN THE BAPTIST (Sol-FA, 1/0) ...	2/6	—	—			
<b>PERGOLESI.</b>						
STABAT MATER (Female voices) (Sol-FA, 0/6) ...	1/0	—	—			
<b>CIRO PINSUTI.</b>						
PHANTOMS—FANTASMI NELL' OMBRA ...	1/0	—	—			
<b>PERCY PITT.</b>						
HOHENLINDEN (Men's voices) ...	1/6	—	—			
<b>V. W. POPHAM.</b>						
EARLY SPRING ...	1/0	—	—			
<b>J. B. POWELL.</b>						
PANGE LINGUA (Sing, my tongue) ...	1/6	—	—			
<b>A. H. D. PRENDERGAST.</b>						
THE SECOND ADVENT ...	1/6	—	—			
<b>E. PROUT.</b>						
DAMON AND PHINTIAS (Male voices) ...	2/6	—	—			
FREEDOM ...	1/0	—	—			
HEReward ...	4/0	—	—			
QUEEN AIMÉE (Female voices) ...	2/6	—	—			
THE HUNDREDTH PSALM (Sol-FA, 0/4) ...	1/0	—	—			
THE RED CROSS KNIGHT (Sol-FA, 2/0) ...	4/0	4/6	6/0			
<b>PURCELL.</b>						
DIDO AND ÆNEAS ...	2/6	—	—			
ODE ON ST. CECILIA'S DAY ...	2/0	—	—			
TE DEUM AND JUBILATE, IN D ...	1/0	—	—			
Ditto (Edited by Dr. Bridge) (Sol-FA, 0/6) ...	1/0	—	—			
Ditto (Latin arrangement by R. R. Terry) ...	1/0	—	—			
KING ARTHUR ...	2/0	—	—			
THE MASQUE IN "DIOCLESIAN" ...	2/0	—	—			
<b>LADY RAMSAY.</b>						
THE BLESSED DAMOZEL ...	2/6	—	—			
<b>G. RATHBONE.</b>						
VOGELWEID THE MINNESINGER (Operetta) ...	1/0	—	—			
(Ditto, Sol-FA, 0/6)						
<b>F. J. READ.</b>						
THE SONG OF HANNAH ...	1/0	—	—			
<b>J. F. H. READ.</b>						
BARTIMEUS ...	1/6	—	—			
CARACTACUS ...	2/6	—	—			
HAROLD ...	4/0	—	6/0			
IN THE FOREST (Male voices) ...	1/0	—	—			
PSYCHE ...	5/0	—	7/0			
THE CONSECRATION OF THE BANNER ...	1/6	—	—			
THE DEATH OF YOUNG ROMILLY ...	1/6	—	—			
THE HESPERUS (Sol-FA, 0/9) ...	1/6	—	—			
<b>DOUGLAS REDMAN.</b>						
COR UNUM VIA UNA ...	1/6	—	—			
<b>C. T. REYNOLDS.</b>						
CHILDHOOD OF SAMUEL (Sol-FA, 1/0) ...	2/0	—	—			
<b>ARTHUR RICHARDS.</b>						
PUNCH AND JUDY (Operetta) (Sol-FA, 0/6) ...	1/6	—	—			
THE WAXWORK CARNIVAL (Operetta) ...	2/0	—	—			
(Ditto, Sol-FA, 0/8)						
<b>J. V. ROBERTS.</b>						
JONAH ...	2/0	—	—			
THE PASSION ...	1/6	2/0	—			
<b>W. S. ROCKSTRO.</b>						
THE GOOD SHEPHERD ...	2/6	—	—			
<b>J. L. ROECKEL.</b>						
LITTLE SNOW-WHITE (Operetta) (Sol-FA, 0/9) ...	2/0	—	—			
THE HOURS (Operetta) (Sol-FA, 0/9) ...	2/0	—	—			
THE SILVER PENNY (Operetta) (Sol-FA, 0/9) ...	2/0	—	—			
<b>EDMUND ROGERS.</b>						
THE FOREST FLOWER (Female voices) ...	2/6	—	—			
<b>ROLAND ROGERS.</b>						
FLORABEL (Female voices) (Sol-fa, 1/0) ...	2/6	—	—			
PRAYER AND PRAISE (Oblong) ...	4/0	—	—			
<b>F. ROLLASON.</b>						
STOOD THE MOURNFUL MOTHER WEeping ...	1/6	—	—			
<b>ROMBERG.</b>						
THE LAY OF THE BELL (New Edition, translated by the Rev. J. Troutbeck, D.D.) (Sol-FA, 0/8) ...	1/0	1/6	2/6			
THE TRANSIENT AND THE ETERNAL ...	1/0	—	—			
(Ditto, Sol-FA, 0/4)						
<b>ROSSINI.</b>						
MOSES IN EGYPT ...	6/0	6/6	7/6			
STABAT MATER (Sol-FA, 1/0) ...	1/0	1/6	2/6			
<b>CHARLES B. RUTENBER.</b>						
DIVINE LOVE ...	2/6	—	—			
<b>ED. SACHS.</b>						
KING-CUPS ...	1/0	—	—			
WATER LILIES ...	1/0	—	—			
<b>C. SAINTON-DOLBY.</b>						
FLORIMEL (Female voices) ...	2/6	—	—			
<b>CAMILLE SAINT-SAËNS.</b>						
THE HEAVENS DECLARE—CÆLI ENARRANT (19th Psalm) ...	1/6	—	—			
<b>W. H. SANGSTER.</b>						
ELYSIUM ...	1/0	—	—			
<b>FRANK J. SAWYER.</b>						
THE SOUL'S FORGIVENESS ...	1/0	—	—			
THE STAR IN THE EAST ...	2/6	—	—			
<b>C. SCHAFER.</b>						
OUR BEAUTIFUL WORLD (Operetta) ...	2/6	—	—			
<b>H. W. SCHARTAU.</b>						
CHRISTMAS HOLIDAYS (Female voices) ...	0/6	—	—			
<b>SCHUBERT.</b>						
COMMUNION SERVICE, IN A FLAT ...	2/0	—	3/6			
Ditto, IN B FLAT ...	2/0	—	3/6			
Ditto, IN C ...	2/0	—	3/6			
Ditto, IN E FLAT ...	2/0	2/6	4/0			
Ditto, IN F ...	2/0	—	3/6			
Ditto, IN G ...	2/0	—	3/6			
MASS, IN A FLAT ...	1/0	1/6	2/6			
Do., IN B FLAT ...	1/0	1/6	2/6			
Do., IN C ...	1/0	1/6	2/6			
Do., IN E FLAT ...	2/0	2/6	4/0			
Do., IN F (Sol-FA, 0/9) ...	1/0	1/6	2/6			
Do., IN G ...	1/0	1/6	2/6			
SONG OF MIRIAM (Sol-FA, 0/6) ...	1/0	—	—			
<b>SCHUMANN.</b>						
ADVENT HYMN, "IN LOWLY GUISE" ...	1/0	—	—			
FAUST ...	3/0	3/6	5/0			
MANFRED ...	1/0	—	—			
MIGNON'S REQUIEM ...	1/0	—	—			
NEW YEAR'S SONG (Sol-FA, 0/6) ...	1/0	—	—			
PARADISE AND THE PERI (Sol-FA, 1/6) ...	2/6	3/0	4/0			
PILGRIMAGE OF THE ROSE ...	1/0	1/6	2/6			
REQUIEM ...	2/0	—	—			
THE KING'S SON ...	1/0	—	—			
THE LUCK OF EDENHALL (Male voices) ...	1/6	—	—			
THE MINSTREL'S CURSE ...	1/6	—	—			
SONG OF THE NIGHT ...	0/9	—	—			
<b>H. SCHÜTZ.</b>						
THE PASSION OF OUR LORD ...	1/0	—	—			
<b>BERTRAM LUARD SELBY.</b>						
CHORUSES AND INCIDENTAL MUSIC TO "HELENA IN TROAS" ...	3/6	—	—			
SUMMER BY THE SEA (Female voices) ...	1/6	—	—			
THE WAITS OF BREMEN (for Children) ...	1/6	—	—			
(Ditto, Sol-FA, 0/6)						
<b>H. R. SHELLEY.</b>						
VEXILLA REGIS (The Royal Banners forward go) ...	2/6	—	—			



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E. SILAS.						
COMMUNION SERVICE, IN C	...	...	...	1/6	—	—
JOASH	...	...	...	4/0	—	—
MASS, IN C	...	...	...	1/0	—	—
R. SLOMAN.						
CONSTANTIA	...	...	...	2/6	—	—
SUPPLICATION AND PRAISE	...	...	...	2/6	—	—
HENRY SMART.						
KING RENÉ'S DAUGHTER (Female voices)	...	...	...	2/6	—	—
(Ditto, SOL-FA, 1/0)	...	...	...	—	—	—
THE BRIDE OF DUNKERRON (SOL-FA, 1/6)	...	...	...	2/0	2/6	4/0
J. M. SMETON.						
ARIADNE (SOL-FA, 0/9)	...	...	...	2/0	—	—
CONNLA	...	...	...	2/6	—	—
KING ARTHUR (SOL-FA, 1/0)	...	...	...	2/6	—	—
ALICE MARY SMITH.						
ODE TO THE NORTH-EAST WIND	...	...	...	1 0	—	—
ODE TO THE PASSIONS	...	...	...	2/0	—	—
THE RED KING (Men's voices)	...	...	...	1 0	—	—
THE SONG OF THE LITTLE BALTUNG (ditto)	...	...	...	1 0	—	—
(Ditto, SOL-FA, 0/8)	...	...	...	—	—	—
E. M. SMYTH.						
MASS, IN D	...	...	...	2/6	—	—
A. SOMERVELL.						
ELEGY	...	...	...	1/6	—	—
KING THRUSHBEARD (Operetta) (SOL-FA, 0/9)	...	...	...	2/0	—	—
MASS, IN C MINOR	...	...	...	2/6	—	—
ODE TO THE SEA (SOL-FA, 1/0)	...	...	...	2/0	—	—
PRINCESS ZARA (Operetta) (SOL-FA, 0/9)	...	...	...	2/0	—	—
THE CHARGE OF THE LIGHT BRIGADE	...	...	...	0/9	—	—
(Ditto, SOL-FA, 0/4)	...	...	...	—	—	—
THE ENCHANTED PALACE (Operetta) (SOL-FA, 0/8)	...	...	...	2/0	—	—
THE FORSAKEN MERMAN	...	...	...	1/6	—	—
THE POWER OF SOUND (SOL-FA, 1/0)	...	...	...	2/0	—	—
THE SEVEN LAST WORDS	...	...	...	1 0	—	—
R. SOMERVILLE.						
THE 'PRENTICE PILLAR (Opera)	...	...	...	2/0	—	—
W. H. SPEER.						
THE JACKDAW OF RHEIMS	...	...	...	2/0	—	—
SPOHR.						
CALVARY	...	...	...	2/6	3 0	4 0
FALL OF BABYLON	...	...	...	3 0	3 6	5 0
GOD, THOU ART GREAT (SOL-FA, 0/6)	...	...	...	1 0	—	—
HOW LOVELY ARE THY DWELLINGS FAIR	...	...	...	0 8	—	—
HYMN TO ST. CECILIA	...	...	...	1 0	—	—
JEHOVAH, LORD OF HOSTS	...	...	...	0 4	—	—
LAST JUDGMENT (SOL-FA, 1/0)	...	...	...	1 0	1 6	2 6
MASS (for 5 solo voices and double choir)	...	...	...	2 0	—	—
THE CHRISTIAN'S PRAYER	...	...	...	1 0	1 6	2 6
JOHN STAINER.						
ST. MARY MAGDALEN (SOL-FA, 1/0)	...	...	...	2 0	2 6	4 0
THE CRUCIFIXION (SOL-FA, 0/9)	...	...	...	1 6	2 0	—
THE DAUGHTER OF JAIRUS (SOL-FA, 0/9)	...	...	...	1 6	2 0	—
C. VILLIERS STANFORD.						
CARMEN SÆCULARE	...	...	...	1/6	—	—
COMMUNION SERVICE, IN G	...	...	...	2/6	—	—
EAST TO WEST	...	...	...	1/6	—	—
EDEN	...	...	...	5/0	6/0	7/6
GOD IS OUR HOPE (46th Psalm)	...	...	...	2/0	—	—
MASS, IN G MAJOR	...	...	...	2/6	—	—
ŒDIPUS REX (Male voices)	...	...	...	3/0	—	—
THE BATTLE OF THE BALTIC	...	...	...	1/6	—	—
THE REVENGE (SOL-FA, 0/9)	...	...	...	1/6	—	—
(Ditto, German Words, 2 Marks.)	...	...	...	—	—	—
THE VOYAGE OF MAELDUNE	...	...	...	2/6	3 0	4 0
F. R. STATHAM.						
VASCO DA GAMA	...	...	...	2/6	—	—
BRUCE STEANE.						
THE ASCENSION	...	...	...	2/6	3 0	4 0
H. W. STEWARDSON.						
GIDEON	...	...	...	4/0	—	—
STEFAN STOCKER.						
SONG OF THE FATES	...	...	...	1/0	—	—
J. STORER.						
MASS OF OUR LADY OF RANSOM	...	...	...	2/0	—	—
THE TOURNAMENT	...	...	...	2 0	—	—
E. C. SUCH.						
GOD IS OUR REFUGE (46th Psalm)	...	...	...	1/0	—	—
NARCISSUS AND ECHO	...	...	...	3/0	—	—
ARTHUR SULLIVAN.						
FESTIVAL TE DEUM (SOL-FA, 1/0)	...	...	...	1 0	1 6	2 6
TE DEUM (A Thanksgiving for Victory) (SOL-FA, 0/9)	...	...	...	1 0	—	—
ODE FOR THE COLONIAL AND INDIAN EXHIBITION	...	...	...	1 0	—	—
THE GOLDEN LEGEND (SOL-FA, 2/0)	...	...	...	3 6	4 0	5 0
T. W. SURETTE.						
THE EVE OF ST. AGNES	...	...	...	2 0	—	—
W. TAYLOR.						
ST. JOHN THE BAPTIST	...	...	...	—	4 0	—
A. GORING THOMAS.						
THE SUN-WORSHIPPERS	...	...	...	1/0	—	—
E. H. THORNE.						
BE MERCIFUL UNTO ME	...	...	...	1/0	—	—
G. W. TORRANCE.						
THE REVELATION	...	...	...	5/0	—	—
BERTHOLD TOURS.						
A FESTIVAL ODE	...	...	...	1/0	—	—
THE HOME OF TITANIA (Female voices)	...	...	...	1/6	—	—
(Ditto, SOL-FA, 0/6)	...	...	...	—	—	—
FERRIS TOZER.						
BALAAM AND BALAK	...	...	...	2/6	—	—
KING NEPTUNE'S DAUGHTER (Female voices)	...	...	...	2/6	—	—
(Ditto, SOL-FA, 0/6)	...	...	...	—	—	—
P. TSCHAIKOWSKY.						
NATURE AND LOVE (SOL-FA, 0/4)	...	...	...	1/0	—	—
VAN BREE.						
ST. CECILIA'S DAY (SOL-FA, 0/9)	...	...	...	1/0	1 6	2 6
CHARLES VINCENT.						
THE LITTLE MERMAID (Female voices)	...	...	...	2/6	—	—
THE VILLAGE QUEEN (Female voices) (SOL-FA, 0/6)	...	...	...	2/6	—	—
A. L. VINGOE.						
THE MAGICIAN (Operetta) (SOL-FA, 0/9)	...	...	...	2/0	—	—
W. S. VINNING.						
SONG OF THE PASSION (according to St. John)	...	...	...	1/6	—	—
S. P. WADDINGTON.						
JOHN GILPIN (SOL-FA, 0/8)	...	...	...	2/0	—	—
WHIMLAND (Operetta) (SOL-FA, 0/8)	...	...	...	2 0	—	—
R. WAGNER.						
HOLY SUPPER OF THE APOSTLES	...	...	...	2/0	—	—
W. M. WAIT.						
GOD WITH US	...	...	...	2/0	—	—
ST. ANDREW	...	...	...	2/0	—	—
THE GOOD SAMARITAN	...	...	...	2/0	—	—
R. H. WALTHER.						
THE PIED PIPER OF HAMELIN	...	...	...	2/0	—	—
H. W. WAREING.						
PRINCESS SNOWFLAKE (Operetta) (SOL-FA, 0/6)	...	...	...	1 0	—	—
THE COURT OF QUEEN SUMMERGOLD	...	...	...	—	—	—
(Operetta) (SOL-FA, 0/6)	...	...	...	1 0	—	—
THE WRECK OF THE HESPERUS	...	...	...	1 6	—	—
HENRY WATSON.						
IN PRAISE OF THE DIVINE (Masonic Ode)	...	...	...	2/0	—	—
A PSALM OF THANKSGIVING	...	...	...	1 0	—	—
WEBER.						
COMMUNION SERVICE, IN E FLAT	...	...	...	1/6	—	—
IN CONSTANT ORDER (Hymn)	...	...	...	1/6	—	—
JUBILEE CANTATA	...	...	...	1 0	1 6	—
MASS IN E FLAT (Latin and English)	...	...	...	1 0	1 6	2 6
Do., IN G (Latin and English)	...	...	...	1 0	1 6	2 6
PRECIOSA	...	...	...	1 0	—	—
THREE SEASONS	...	...	...	1 0	—	—
T. WENDT.						
ODE	...	...	...	1/6	—	—
S. WESLEY.						
DIXIT DOMINUS	...	...	...	1 0	—	—
EXULTATE DEO	...	...	...	0 6	—	—
IN EXITU ISRAEL	...	...	...	0 4	—	—
S. S. WESLEY.						
O LORD, THOU ART MY GOD	...	...	...	1 0	—	—
FLORENCE E. WEST.						
A MIDSUMMER'S DAY (Operetta) (SOL-FA, 0/6)	...	...	...	1/6	—	—
J. E. WEST.						
LORD, I HAVE LOVED THE HABITATION OF THY HOUSE	...	...	...	1 0	—	—
MAY-DAY REVELS (SOL-FA, 0/4)	...	...	...	1/6	—	—
SEED-TIME AND HARVEST (SOL-FA, 1/0)	...	...	...	2 0	—	—
THE STORY OF BETHLEHEM (SOL-FA, 0/9)	...	...	...	1/6	—	—
C. LEE WILLIAMS.						
A HARVEST SONG	...	...	...	1/6	—	—
GETHSEMANE	...	...	...	2 0	2 6	—
THE LAST NIGHT AT BETHANY (SOL-FA, 1/0)	...	...	...	2 0	2 6	—
A. E. WILSHIRE.						
GOD IS OUR HOPE (Psalm 46)	...	...	...	2/0	—	—
THOMAS WINGHAM.						
MASS, IN D (Regina Cœli)	...	...	...	3/0	—	—
TE DEUM (Latin)	...	...	...	1/6	—	—
CHAS. WOOD.						
ODE TO THE WEST WIND	...	...	...	1/0	—	—
F. C. WOODS.						
A GREYPORT LEGEND (1797) (Male voices)	...	...	...	1 0	—	—
(Ditto, SOL-FA, 0/6)	...	...	...	—	—	—
KING HAROLD (SOL-FA, 0/9)	...	...	...	1/6	—	—
OLD MAY-DAY (Female voices) (SOL-FA, 0/6)	...	...	...	1 6	—	—
E. M. WOOLLEY.						
THE CAPTIVE SOUL (Soprano, Mezzo, Contralto, and Tenor Soli, and Chorus for Female Voices)	...	...	...	2/6	—	—
D. YOUNG.						
THE BLESSED DAMOZEL	...	...	...	1/6	—	—



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...		3	6	5	0
...		2	6	—	
) ... ..		2	0	—	
...		2	0	—	
...		3	6	5	0
and					
...		5	0	7	6
...		3	6	5	0
E.					
...		2	0	—	
...		3	6	5	0
...		3	6	5	0
...		3	6	5	0
...		3	6	5	0
...		1	0	—	
and					
...		3	6	5	0
...		2	0	—	
...		3	6	5	0
...		1	6	—	
...		1	6	—	
...		3	6	5	0
...		1	6	—	
...		1	0	—	
r. or					
...		10	0	—	
Eng. ... ..		3	6	5	0
...		1	6	—	
...		3	6	5	0
...		3	6	5	0
...		1	0	—	
...		0	6	—	

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"To the list of works which have proved widely acceptable, 'Una' should be added, for the flow of pleasant, unaffected tune and the simple and suave part-writing are just as noteworthy as in 'The Holy City' and 'Joan of Arc.'"—*Athenæum*.

"Over the country there exist hundreds of choral associations who demand music within their means. For these Mr. Gaul has catered, and it only remains to inquire whether he has done his work well. This undoubtedly can be answered in the affirmative. The best appreciated numbers to-night were an 'Angelus' chorus, with bell accompaniment; a tenor ballad, a duet for the tenor and contralto, a soprano solo for *Una*, and a chorus of the forest people with waltz refrain."—*Daily News*.

"Where our townsman is mostly at home is in his charming flow of melody and effective and flowing choral writing. The whole work is from beginning to end replete with delicious passages, and will prove one of the best productions from his fertile pen. No one knows better than Mr. Gaul what is suitable and acceptable to choral societies and what the masses like. He writes for his people, and his success lies in that direction. We may safely predict for 'Una' a similar popularity to that accorded to 'The Holy City.'"—*Birmingham Daily Mail*.

"Without doubt, the concert of Wednesday evening was the most popular feature of the whole Festival, for in addition to the attraction afforded by the appearance of M. Paderewski, the interest of the Norwich people was aroused to the fullest by the production of Mr. Gaul's 'Una,' a new work specially written for the occasion by a fellow-citizen by birth, and a distinguished musician as well. Every seat was occupied, and the audience included distinguished members

of society, social and artistic, who, as the evening advanced, threw off all restraint and united together in giving a hearty East Anglican welcome to the Norwich musician and his artistic associate, M. Paderewski. The performance of Mr. Gaul's new work was a self-evident success. Mr. Gaul has his hand in a favourable position on the pulse of the public, and no one is better acquainted with the qualifications which go to make up a successful Cantata. The Angelus chorus made a lasting impression on its hearers, the introduction of the campanels (which were especially made for the occasion by Messrs. Martineau and Smith, of Birmingham) giving a most picturesque colouring to the whole. The heartiness which marked the performance augured well for the future of the work, and was also shown in the reception given to Mr. Gaul at the conclusion, when he was heartily congratulated. Further evidence of the favour with which the Cantata is regarded may be inferred from the announcement that six performances of it have already been arranged."—*Norfolk Chronicle and Norwich Gazette*.

"We believe that Mr. Gaul has attained greater popularity with small English provincial choral societies than any other composer, living or dead."—*London Daily Graphic*.

"Very pleasing it is, abounding in smoothly-flowing passages, and there is no doubt at all but that it will become very popular with the smaller choral societies, for which the composer has done a great deal already, and thereby placed the musical world under an obligation which cannot be gainsaid. There are many steps to the temple of the Muses, and those who render assistance at the middle height do as great a service as those who chant pæans of praise at the summit."—*Norwich Argus*.

"Musicianly, melodious, and pleasing. Mr. Gaul has for a long time been well known, and has done good service to the divine art. This new work of his, 'Una,' is quite one of his best."—*Music Standard*.

"The general features of the work are those we have had occasion to notice before. Refinement and finish in the vocal writing, the accompaniment subordinated to the voices, whether solo or chorus; elegant part-writing, and well-rounded phrasing. The form is that of the classic school, before dramatic demands worked the revolution so conspicuous in the music of to-day. Mr. Gaul has apparently set himself limits he has no desire to overstep, but within those limits he moves with always increasing freedom; and the conviction is borne upon one that if he sought to be more ambitious he has the power to achieve his aim. . . . Distinguished by sound musicianship, if also with artistic restraint, and choral societies will heartily welcome this latest product of his pen."—*Birmingham Daily Post*.

"The pleasant and unaffected vein of melody noticeable in his 'Joan of Arc,' 'The Holy City,' and other works is evidently not exhausted. The Cantata may be heartily recommended to the notice of the innumerable smaller bodies which now flourish in every corner of the United Kingdom."—*Standard*.

"Is there not a definite mission for those who make good music possible without a London orchestra and expensive principals? I think there is."—*Norfolk Daily Standard*.

"Choral societies of moderate executive powers need a caterer able to supply them with pieces suited to their means, and they have long shown that Mr. Gaul is the composer whom they are glad to accept. 'Una' will find its way to them easily."—*Daily Telegraph*.

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